FOUL PLAY

An Original Comedy-Thriller

Written by

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A MILLER-MILKIS/COLIN HIGGINS PICTURE

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"FOUL PLAY"

FADE IN:

1 EXT. ARCHBISHOP'S RESIDENCE IN SAN FRANCISCO - NIGHT

A black limousine drives up before the palatial mansion and stops at the front door. The ARCHBISHOP, wearing his formal black with flowing red satin cape, exits, says good night to the chauffeur and walks up the steps to the front door which has been opened by his housekeeper.

2 INT. ARCHBISHOP'S RESIDENCE - NIGHT

The housekeeper, a plump, effusive, little lady by the name of MRS. RUSSEL, greets the Archbishop as he enters the marble tiled foyer.

MRS. RUSSEL
Good evening, Your Eminence. Did the meeting go well?

ARCHBISHOP
Very well. In fact, I now feel sure the opera gala will be a triumph.

MRS. RUSSEL
Isn't that marvelous! Oh, it's so exciting. So ecumenical. So...

The Archbishop cuts her off and begins climbing up the circular staircase to his room.

ARCHBISHOP
Exactly. Well, good night, Mrs. Russel.

MRS. RUSSEL
Good night, Your Eminence.

3 INT. THE ARCHBISHOP'S ROOM - NIGHT

The Archbishop enters, turns on a low light and crosses to his dressing table. He is taking off his red cap and gold cross when his eye catches the record player on a table nearby. He smiles to himself, picks up an album, removes the record and puts it in on the turntable. He presses the on-switch and walks over to his armoire, opening the large oak door, on the inside of which is a full length mirror.

(CONTINUED)

3 CONTINUED:

As it swings wide, the Archbishop suddenly catches a glimpse of an exact duplicate of himself -- a man with the same face, the same robes, standing behind him, looking into the mirror. Startled, the Archbishop spins around. A white pearl-handled dagger zips through the air and impales itself in his chest. He drops to the floor -- dead. The record falls onto the turntable and the phonograph arm jerks up, swings across and lowers the needle onto the disk. The Archbishop's dead eyes stare out at the carpet; a pair of white shoes under white pants walk INTO FRAME; and from the stereo speakers on the table comes the ominous opening chords of Gilbert and Sullivan's overture to "THE MIKADO". The title card APPEARS ... FOUL PLAY. Then the MUSIC changes and glides into melodious merriment as we QUICKLY DISSOLVE into some upbeat graphics for the rest of the credits.

CREDITS

4 EXT. BODEGA BAY CHURCH - DAY

The last TUNE of the credits fades away and as we OPEN UP on the small, white church on the hill, we HEAR an organ from inside playing Mendelssohn's "Wedding March". We PUSH IN SLOWLY on this idyllic setting when suddenly a loud woman's voice rents the air.

WOMAN'S VOICE
No! No! No!

The music stops.

5 INT. BODEGA BAY CHURCH - DAY

Inside we see that the voice belongs to a harassed MRS. MUNDY who is trying to run a rehearsal for her daughter's forthcoming wedding. Mrs. Mundy strides over to the organist, a bird-like creature with spectacles on the edge of her beak.

MRS. MUNDY
Not the Mendelssohn. That comes later. The Brahms! Where's the Brahms?

The organist ferrets through her pile of music. Mrs. Mundy sighs heavily and, muttering that she has to do everything herself, joins in the search. Meanwhile at the altar the bride and bridesmaid -- SALLY, and her elder sister, GLORIA -- wait impatiently. The rest of the wedding party sit down. Gloria, an attractive blonde in her late twenties, looks at her watch and turns to Sally. Sally, a spunky, cute little bimbo, is ahead of her.

(CONTINUED)

5 CONTINUED:

She nudges Gloria to follow and walks down the aisle toward the door. Mrs. Mundy looks up.

MRS. MUNDY
Sally, where are you going?

SALLY
Gloria has got to get back to San Francisco.

GLORIA
I'm sorry, Mother. I'll call you tonight.

MRS. MUNDY
Oh, all right. But, Sally, you come back. We've still got to rehearse the finale.

6 INT. THE CHURCH FOYER - DAY

Gloria looks at the grey skies outside and begins to put on her coat.

SALLY
Rehearse the finale! What is this -- a church or the Zeigfeld Follies?

GLORIA
You know Mother -- the frustrated director. I think she was so disappointed when Bob and I eloped that she's making up for it now.

SALLY
In spades!

MRS. MUNDY'S VOICE
(from inside)
That's the Bach, darling. The Brahms! We're looking for the Brahms!

GLORIA
Don't worry. Sunday will be perfect. You and Jerry will pull it off.

SALLY
Do you ever see Bob?

GLORIA
No.

6 CONTINUED:

SALLY
(after a beat)
Well, are you going out with anyone?

GLORIA
Nobody special.

SALLY
Nobody period! Now listen to me, Gloria. This has got to stop. Just because you've had one bad experience doesn't mean that you give up.

GLORIA
(amused)
I haven't "given up".

SALLY
Aw, you work in that library like it's a cloister. Look at you! You used to be a cheerleader. You used to have tits.

GLORIA
What!

SALLY
Let's see a little cleavage. Shake your booty. Take some chances. What are you playing -- old maid?

GLORIA
I'm not playing anything.

SALLY
That's the trouble.

GLORIA
Okay. I got the message.

SALLY
You're my big sister. I've got to look out for you.

Gloria grins and embraces her. It's clear they have great affection for each other.

GLORIA
I'll see you Sunday.

(CONTINUED)

6 CONTINUED: (2)

SALLY
Good. 'Cause I'll need you.

Gloria smiles warmly, takes her bag and umbrella and goes outside. She hops into her yellow Volkswagen, waves to Sally in the doorway and drives off. In the distance, rain clouds are gathering.

7 EXT. THE COAST ROAD - DAY

The little VW with the black convertible top scoots along the coast. The road is empty stretching for miles through the rolling hills and alongside the dark, grey sea.

8 INT. THE VOLKSWAGEN - DAY

Gloria is mulling over what Sally has told her as she listens to her theme song in the film, "Taking Chances", being sung on the RADIO. Several raindrops splatter on her windshield and she flicks on the wipers. Up ahead she sees a car parked by the side of the road with its hood up and a young man hitchhiking beside it. He catches sight of her and frantically waves her her to stop. She passes him, but seeing that he is clearly anxious and in trouble (and that he is very attractive) she stops and backs up. Rolling down the side window, she is about to ask if she can help, when he opens the door and gets inside. His name, we will learn, is SCOTT.

SCOTT
Hi! Thanks. I'm really in a bind. I've got to be in the city by five.

GLORIA
Well, I'm going in...

SCOTT
Great.

He turns his back to her and looks out the window. Gloria reacts to his brusque manner with a slight shrug and drives off.

9 EXT. THE ROAD - DAY

The VW makes its way onto the highway toward San Francisco.

10 INT. THE VOLKSWAGEN - DAY

As Gloria drives, she attempts to make conversation.

(CONTINUED)

10 CONTINUED:

She even unconsciously opens a button on her jacket but Scott seems disinterested and preoccupied with thoughts of his own.

GLORIA
What happened to your car?

SCOTT
Radiator.

GLORIA
Oh. That's too bad. Do you live in the city?

SCOTT
Huh?... Oh, yeah.

GLORIA
Yes, so do I. It's fun, isn't it?

Scott nods and glances in the rear view mirror. A black limousine is following them. Suddenly fearful, he turns around and looks out the back window while Gloria chatters on about the weather.

GLORIA
(continuing)
Look at those clouds. Well, it looks like we're in for it. I guess I just picked you up in time.

Scott turns around and settles back to think for a moment. He obviously has been expecting the limousine and is now formulating a plan. He takes out a packet of cigarettes and turns to Gloria. His attitude completely changes. From aloof and distracted he is now charming and very attentive.

SCOTT
What's your name?

GLORIA
Gloria.

SCOTT
A pretty name. Mine's Bob Scott. Everyone calls me Scotty.

GLORIA
Nice to meet you.

(CONTINUED)

10 CONTINUED: (2)

SCOTT
It's really nice to meet you. It's not every day I get rescued by a girl in a yellow convertible. Cigarette?

GLORIA
No, thanks. I don't smoke.

SCOTT
Yeah. I'm trying to give them up myself.

GLORIA
You'll live longer.

SCOTT
Yeah. That's my plan.

He glances up at the rear view mirror as he lights his cigarette. The ominous black limousine is still following. He takes a puff and smiles over at Gloria who has noticed his sudden change of attitude and likes it.

SCOTT
(continuing)
How long will it take to get to the city?

GLORIA
About forty-five minutes.

SCOTT
Great. We can exchange life stories.

GLORIA
Well, mine isn't very interesting.

SCOTT
That's okay. Mine is.

11 EXT. THE GOLDEN GATE BRIDGE - DAY

We PULL BACK from the yellow VW and the still-following black limousine to show the bay and the San Francisco skyline in the distance.

12 INT. THE VOLKSWAGEN - DAY

As they drive down city streets Gloria and Scotty have become relaxed and friendly.

(CONTINUED)

12 CONTINUED:

SCOTT
Aw, c'mon, Gloria, it'll be fun.

GLORIA
I don't know.

SCOTT
Listen, I'll meet you out front of the theater. Where did you say it was?

GLORIA
At the Encore on Preston Street.

SCOTT
That's within walking distance from your place.

GLORIA
But, Scotty, I really had plans for tonight.

SCOTT
Yeah, but that was before you met me. C'mon. Take a chance. I'll buy the popcorn.

GLORIA
(giving in with a smile)
All right. But it's a revival, you know.

SCOTT
Look, I love old movies.
(taking his cigarettes)
Damn! Three left. Hey, Gloria, do me a favor. Hold these for me till tonight. I'm trying to keep it down to a pack a day.

GLORIA
Okay. If it will help.

SCOTT
Oh, it will be a big help. Keep temptation away. I'll put them in your purse.

Taking a small roll of undeveloped KODACHROME film from his pocket, he quietly slips it into the pack of cigarettes and then places the packet in Gloria's purse.

(CONTINUED)

12 CONTINUED: (2)

She doesn't notice and he settles back, smiling a satisfied grin at the black limousine in the rear view mirror.

SCOTT
(continuing)
There. Thanks. I feel like a great load has been lifted from my mind.

13 EXT. A DOWNTOWN STREET - DAY

The VW pulls up to the curb and Scott hops out.

SCOTT
Thanks. I gotta run.

GLORIA
See you at the movies.

SCOTT
Seven-thirty sharp!

Gloria waves goodbye and drives off. Scott looks around. The black limousine drives up. Scott runs down the stairs to the subway. Two men jump out of the limousine and follow, although Scott is already lost in the crowd.

14 EXT. THE THEATER - NIGHT

It is raining. We TRACK DOWN from the marquee ("Killers Walk Among Us" and "This Gun Is Mine") and see Gloria waiting underneath. She is all alone, a forlorn figure in her raincoat and umbrella. Around her are the advertisements for the "film noire" retrospective. She glances at her watch. It is seven forty-five. She anxiously looks up and down the street.

The theater MANAGER, a walrus-like man in an ill fitting tuxedo, watches from the lobby door. He sees that she has been stood up and listlessly chews his gum. Gloria notices him and half smiles. She decides it's no use waiting any longer. She goes to the box office, buys a single ticket and walks up to the Manager at the door. He tears her ticket. She smiles sheepishly and goes inside.

15 INT. THE THEATER - NIGHT

On screen in mysterious black and white, a lone figure walks along a fogbound wharf accompanied by the moody premonitions of an unseen orchestra. Gloria, seated one seat in from the aisle, watches enthralled, munching slowly on her popcorn.

(CONTINUED)

15 CONTINUED:

The house is more than half full and everyone is going with the rising MUSIC and mounting suspense. On screen the man in the overcoat comes to a warehouse door. He opens it and slowly walks up the wooden staircase that creaks at every step. SUDDENLY a hand falls on Gloria's shoulder and a body collapses in the seat beside her. She gives a quick start but breathes easily when she sees it is Scott. He is wet and exhausted but Gloria is happy to see him, thankful that she wasn't stood up.

GLORIA
(whispering)
Hello, there. I didn't think you were going to make it.
(as he coughs)
I know. The weather's awful. That's why I bought my ticket and came on in.

Scott stifles another cough and swallows hard. He seems in pain, as if he had escaped a terrible beating. He leans toward her and speaks hoarsely.

SCOTT
The cigarettes...

GLORIA
(whispering)
Oh, they don't let you smoke in here, Scotty. Would you like some popcorn? Go ahead, take it. I don't want any more.

She gives him the popcorn. He lets it sit in his lap and tries again to speak.

SCOTT
The film...

GLORIA
(whispering)
Oh, you haven't missed much. You see the man in the overcoat? Well, he's looking for the Chinese sailor, the one who killed the stenographer and pushed the old peddler off the wharf... Wait a minute...

As Gloria watches the hero walk out onto the roof, we notice the drip, drip, drip of blood falling onto the popcorn. We PAN UP and see it is coming from Scott's sleeve. A short seizure racks his body. He lifts his hand to his chest and we see that he has been severely wounded.

(CONTINUED)

15 CONTINUED: (2)

SCOTT
There's going to be a murder.

GLORIA
(excitedly)
Oh, I'm sure of it.

SCOTT
The police. Contact the police.

GLORIA
Well, actually, the man in the overcoat is with the police. Of course, he was suspended when he beat up the peddler. But... what?

Scott tugs at her and motions for her to move closer. She leans her head over to him and we get an EXTREME CLOSEUP of his lips and her ear.

SCOTT
The dwarf... Beware of the dwarf.

GLORIA
(after a beat)
Gee, Scotty, I don't think there is a dwarf in this movie.

He gurgles, shudders and slumps onto her shoulder -- dead.

GLORIA
(continuing)
Scotty? Scotty? Is anything wrong?

She pushes him off her and he flops back against the seat -- wide-eyed, bloodied and obviously dead. Gloria screams. The whole audience screams. Gloria stops screaming and looks about her. The audience has been screaming at the terror on the screen and are even now engrossed with the crazy woman in white who is running across the rooftop attacking the hero with a butcher knife. The MUSIC is blaring and shrill. Gloria gets up, squeezes past Scott's body and rushes up the aisle for help. As she goes out the doors into the lobby, we see two sinister men emerge from the shadows in the back of the theater and start down the aisle.

16 INT. THEATER LOBBY - NIGHT

Gloria runs over to an USHER behind the candy counter.

(CONTINUED)

16 CONTINUED:

GLORIA
Help! Quickly! There's a man dead in there.

USHER
Where?

GLORIA
In there.

USHER
I'm sorry. You'll have to see the manager...

GLORIA
Where is he?

USHER
(gesturing)
In his office. But I don't think...

Gloria runs over to the Manager's office and flings open the door. The Manager is seated at his desk fondling the candy girl, SYLVIA, on his knee. They both jump up.

GLORIA
Quickly! Quickly! A man has been killed!

MANAGER
(very flustered)
What? Where?

GLORIA
In the theater. Stop the film. Call the police. Quickly, come with me!

The Manager presses the intercom to the projectionist.

MANAGER
Fred, turn on the house lights. Stop the show.

GLORIA
Quickly.

The Manager follows Gloria across the lobby into the theater.

17 INT. THE THEATER - NIGHT

The house lights are on and the movie has been stopped.

(CONTINUED)

17 CONTINUED:

The audience, restless and annoyed, begins BOOING and HAND-CLAPPING as Gloria leads the Manager down the aisle to where she was sitting. The body of Scott is not there.

GLORIA
(mystified)
He's... he's gone!

MANAGER
(suddenly pissed)
What the hell!

GLORIA
He was right here.

MANAGER
Who?

GLORIA
My date. He was right here. I swear.

MANAGER
Your date! He's the one who's dead?

GLORIA
Yes. He was sitting right next to me. I gave him some popcorn. Where is it?

The audience is BOOING louder. Gloria is looking around the floor which is, of course, covered with popcorn and candy wrappers. The Manager grabs her arm.

MANAGER
Come on, lady.

GLORIA
But you must believe me.

MANAGER
Sure, sure. Let's go out to the lobby.

He leads her firmly up the aisle while at the same time trying to placate his restless audience.

18 INT. THEATER LOBBY - NIGHT

Gloria and the Manager come through the doors.

(CONTINUED)

18 CONTINUED:

MANAGER
(to Usher)
Tell Fred to start the show.
(to Gloria)
Listen, lady, I don't like these kind of disturbances. They're bad for my stomach.

GLORIA
No, really. I'm not lying. He was...

MANAGER
You stopped the show, you know that?

GLORIA
But you've got to believe me.

MANAGER
You made me look like a fool in there. I saw you outside. You had no date.

GLORIA
Oh, yes. He arrived late. He was all wet -- and bleeding.

The Manager's office door opens and the candy girl comes out pouting and fixing her hair. She walks across the lobby.

MANAGER
Sylvia. Where are you going?

SYLVIA
I'm sorry, Harry. Intermission in twenty minutes. I've got to heat the hot dogs.

MANAGER
But, Sylvia...

GLORIA
He said: "Beware of the dwarf".

MANAGER
Look. Why don't you do me a big favor. Why don't you go home and sleep it off.

(CONTINUED)

18 CONTINUED:

GLORIA
But I don't understand. He was dead. What could have happened to him?

MANAGER
(angrily)
Lady! You shouldn't go to these kind of shows if they affect you like this!

He spins around, goes into his office and slams the door. Gloria looks about her. Still confused, she walks out of the theater and heads for home.

19 EXT. CITY STREETS - NIGHT

Gloria walks along the dark, wet streets toward her apartment. She is very puzzled and a little frightened. As she treads the sidewalk, she begins to think she HEARS footsteps behind her. Someone is following. She stops. They stop. She walks faster. They walk faster. As panic mounts she breaks into a run. She crosses the street. Out of the darkness a black limousine speeds in front of her splashing water on her coat and nearly knocking her down. Scared silly, she runs pell mell down the street to her apartment entrance. She fumbles for her keys, finally unlocks the door and slams it shut behind her.

20 INT. THE APARTMENT HALLWAY - NIGHT

She leans against the door to catch her breath and sees the shadow of a man beneath the stairway. She screams. He steps into the light and we see it is the baby-faced old Irishman, MR. HENNESEY, her landlord and a retired anthropologist. Gloria is very much relieved.

GLORIA
Oh, Mister Hennesey. It's you.

MR. HENNESEY
Whatever is the matter, my dear? You look like you've seen the dead.

GLORIA
I have.

MR. HENNESEY
Well, come inside and tell me about it and we'll have a nice, hot cup of tea.

21 INT. HENNESEY'S APARTMENT - NIGHT

Gloria, somewhat more composed, sits on the sofa in the cozily cluttered apartment. She is telling of her ordeal to Mr. Hennesey who is bringing in the tea tray. He sets it down on the coffee table and sits beside her.

GLORIA
But, Mister Hennesey, he was dead. I saw it with my own eyes. He's been shot or stabbed or something.

MR. HENNESEY
Lots of blood, aye?

GLORIA
Well, yes. So I ran out for the manager and when we came back...

MR. HENNESEY
The body had disappeared.

GLORIA
(puzzled)
Why, yes. How did you know that?

MR. HENNESEY
Very simple, my dear. It's the natural end to that kind of practical joke. One lump or two?

GLORIA
Neither, thank you. But it was so real -- and his warning about a murder was so sinister.

MR. HENNESEY
My dear Gloria, people don't drop dead in cinemas watching horror films and whispering "look out for the elf".

GLORIA
It was "Beware of the dwarf".

MR. HENNESEY
Whatever. He was pulling a prank. You shouldn't take it so seriously.

(CONTINUED)

21 CONTINUED:

GLORIA
He did act rather strangely.

MR. HENNESEY
You see.

GLORIA
Then you don't think I should call the police?

MR. HENNESEY
Ha! The police? What for?

GLORIA
I don't know. It's just that I have this strange feeling someone is out to kill me.

A PYTHON drops INTO FRAME behind her head and menacingly flicks its tongue. Neither Mr. Hennesey nor Gloria notice it.

MR. HENNESEY
Kill you indeed! And you want to call the police and tell them that. They've got killings of their own to worry about.

GLORIA
Yes, I suppose so.

As they talk the python drops from its perch by the open window and makes its way along the floor toward the couch.

MR. HENNESEY
Killings. Executions. It's time we made murder a four-letter word. Have a cookie?

GLORIA
No, thanks.

MR. HENNESEY
Go ahead. I made them myself.

GLORIA
All right. Thank you.
(tasting one)
Hmm. They're good.

The python stops at Gloria's feet and coils itself beneath the coffee table. Slowly it raises its head.

MR. HENNESEY
Aren't they? Well, if you've been an anthropologist as long as I have, working most of the time in the field, you acquire a culinary expertise.
(MORE)

(CONTINUED)

21 CONTINUED: (2)

MR. HENNESEY (cont'd)
I remember once in Kenya I was studying the Ibutu tribe, a fascinating society -- we could take a leaf from their book, if they had books -- and their witch doctor, a wizened old man called Kiyato... I have a picture of him over here...

Mr. Hennesey gets up and goes over to the bookcase as Gloria turns around to put her cup and saucer down on the coffee table. She sees the python.

GLORIA
Oh!

Mr. Hennesey looks around, sees the python and slaps it across the snout.

MR. HENNESEY
Esme! Get away from those cookies!

Esme blinks, and looks terribly hurt. She drops quickly down to the carpet and slinks under the couch. Her face sticks out and she looks up at Gloria like a wounded cocker spaniel.

GLORIA
Aw... You've frightened her. Poor Esme.

MR. HENNESEY
Well, she's getting too uppity lately. She'll eat anything, won't you, you wicked girl.

Esme is impervious to apologies. Gloria pats her on the head. Mr. Hennesey grunts and goes to the bookcase.

MR. HENNESEY
(continuing)
Well, where was I? Ah, yes, the Ibutu. Very commendable society. Severe taboos on murder...
(with a sly smile)
... and no taboos on sex.

22 INT. THE APARTMENT HALLWAY - NIGHT

Gloria and Mr. Hennesey come out of his apartment and stand in the doorway.

GLORIA
Thank you, Mister Hennesey. You're been wonderful.

(CONTINUED)

22 CONTINUED:

MR. HENNESEY
Well, you're my favorite tenant. And if anything disturbs you in the night just scream and I'll be up there in a flash kicking ass! Ahhh! Eeee! Yaaa!

He executes a few fast karate chops in the air. Gloria smiles and kisses him on the cheek.

GLORIA
Good night, Mister Hennesey. I'll remember that.

She goes up the stairs to her apartment.

23 INT. GLORIA'S APARTMENT - NIGHT

Gloria unlocks the door and enters. She crosses to her bedroom and turns on the light and the television with the same kind of automatic response. She hangs up her coat, takes off her shoes and goes into the bathroom to draw a bath. The television is showing the news and as she undresses and changes into her bathrobe we manage to see and HEAR parts of the broadcast. Sandwiched between a story of sex and another of violence is the arrival in Washington today (Sunday) of Pope Pius XIII. The jovial 72-year-old, recently elected pontiff is on a round-the-world tour of good will. His open friendliness and willingness to break with tradition has won him worldwide support and approval, as the turnout at the airport today demonstrates. Tomorrow he visits New York, Tuesday Chicago, Wednesday Los Angeles and will wind up his American tour in San Francisco on Thursday before flying on to Japan.

Gloria sits on the bed and while waiting for her bath to fill takes a scarf she is knitting and works on it as she watches the news. We PAN from the bed across the room to the window. Down on the street a man waits beneath a lamppost and keeps looking up at Gloria's apartment. A black limousine drives up. The man flicks away his cigarette and gets in. The limo drives off into the night.

24 EXT. THE LIBRARY - DAY

It is the following morning and this is the library where Gloria works.

25 INT. THE LIBRARY - DAY

Gloria is at the counter checking out books. Her friend and co-worker, STELLA FINKLE, a fiesty, aggressive little chick, walks by.

(CONTINUED)

25 CONTINUED:

STELLA
You want to have lunch today?

GLORIA
Oh, yes. I have a lot to tell you.

STELLA
Oh, yeah? What?

26 EXT. A CITY PARK - DAY

Gloria and Stella are seated on the grass with the marina in the b.g.

STELLA
Really, Gloria, I'm surprised at you. Picking up a hitchhiker!

GLORIA
Well, he seemed so nice. And he was in trouble...

STELLA
You know the percentage of rapes from hitchhikers? Have you any idea?

GLORIA
No.

STELLA
Plenty. And look at you with no protection.

GLORIA
I don't think he was after sex.

STELLA
Rape is not an act of sex. Rape is an act of violence. Remember that. Look, suppose that guy attacked you instead of pulling that weird stunt in the theater. What would you have done?

GLORIA
(tentative)
Hit him with my umbrella.

STELLA
Talk about ancient! Really, honey, you've got to drag yourself into the seventies.
(MORE)

(CONTINUED)

26 CONTINUED:

STELLA (cont'd)
You've gotta get some merchandise.
(opens her purse)
See this. It's called "The Screamer". They make a grab for your tits and you just flick the switch.

She turns it on. A loud, continuous SCREAM pierces the air. Other picnickers and passersby stop and stare. Gloria is embarrassed. Stella savors the moment before turning it off. She continues and brings from her purse an aerosol can.

STELLA
(continuing)
Then you've got your mace! Zap! Right in the face!... And finally for infighting --
(bringing out some brass knuckles)
The punch of power. Crunch! Right in the nuts!

GLORIA
You're certainly prepared.

STELLA
Nobody's gonna mess with Stella, unless Stella wants to be messed.

She begins putting away her merchandise while Gloria thoughtfully shakes her head.

GLORIA
But all that... I don't know.

STELLA
Gloria, sweetheart. We live in a violent society. Weirdos all over the place. Get them before they get you.

We MOVE IN on Gloria as she sips her coffee. She doesn't seem too convinced.

27 INT. THE LIBRARY - NIGHT

Gloria rings the BELL to signal that the library is closing. A few old folks reading newspapers put them back and leave. Two students gather up their homework. Stella, with her coat on, drops off a few books to be filed.

STELLA
You locking up tonight?

(CONTINUED)

27 CONTINUED:

GLORIA
Yeah.

STELLA
Okay. Those are the last. I've got to run.

GLORIA
A hot date, huh?

STELLA
With Roger? His idea of a hot date is two spoons and a bowl of chili. I'll see you in the morning.

GLORIA
Good night, Stella.

Gloria stands at the front door waiting to lock it. The last person out is MRS. MONK, the library researcher, a tweedy, grey-haired lady with an armful of books.

GLORIA
(continuing)
Taking your work home with you, Mrs. Monk?

MRS. MONK
(excitedly)
I've received a most interesting query concerning the first cannery incorporated in Monterey. It's proving a fascinating sleuth.

GLORIA
Well, you're the best. Good night.

MRS. MONK
Good night.
(turning around)
Oh, by the way, Gloria, I almost forgot. Someone was asking for you while you were out for lunch. Said he knew your pastor and would get in touch with you later. A nice little fellow. You know, a dwarf. Well, good night again.

Mrs. Monk leaves but we see on Gloria's face that the word "dwarf" has made a sudden impact. For a moment Gloria mulls it over then shakes off her fear as silly foolishness. She locks the front door and turns out the library lights one by one. Putting on her coat, she takes her purse and umbrella and picks up the books to be filed. She turns out the last light in the reading area and walks back to the stacks.

28 INT. THE STACKS - NIGHT

Gloria makes her way among the rows of bookshelves, filing books and turning out lights. As she passes a row of writing tables we see at floor level a familiar pair of white shoes under white pants lurking in the shadows. Gloria walks on. We TRACK WITH THE SHOES as they stealthily follow down one aisle and across another. Gloria stops. She bends down to file a book on a low shelf and pushes several volumes aside. In doing so she reveals in a SHOCK CUT the ugly face of a man staring at her from the next aisle. Gloria screams and falls back. The face stands up and a six foot tall ALBINO steps around from behind the shelves. Gloria is very much relieved and gives a little laugh.

GLORIA
Oh, my!... I thought you were a dwarf.

The Albino glares back at her impassively. Gloria chatters on as she picks up the books she knocked over.

GLORIA
(continuing)
You gave me quite a shock. But I'm afraid the library is closed. Didn't you hear the bell? Well, it doesn't matter. I've locked the front door, but you can come out the back with me. I just have to...

While she is talking the Albino takes an ether pad from a plastic bag and lunges toward her. She looks up in time to see him attack and, suddenly fearful, thrusts the books in his stomach. He grabs her shoulder but she breaks free. Grabbing her umbrella she whacks and trips him. Quickly she runs for the exit. The Albino scrambles up and follows. Gloria bursts through the exit door and dashes down the outside steps into the library parking lot.

29 EXT. THE LIBRARY PARKING LOT - NIGHT

Gloria looks left and right then races to her car. The Albino breaks out of the library and sees her. Gloria forgets about the car and runs off down the wet streets. The Albino, signaling to the black limousine parked in the shadows to follow, rushes after her.

30 EXT. THE SINGLES BAR - NIGHT

Gloria sees that he is in hot pursuit. Madly looking around for an escape, she dashes inside the singles bar.

31 INT. THE SINGLES BAR - NIGHT

The bar known as "Twosomes", is crowded with men and woman drinking, smoking, talking and on the make. Gloria pushes her way toward the bar. She asks the barman for the phone and he gestures towards the back. Then, in the mirror over the bar she sees the Albino come in. Panic-stricken she quickly sits down at the nearest table where a quiet, chubby, conservatively dressed young man is sitting drinking alone. His name is STANLEY TIBBETS.

GLORIA
(breathlessly)
Take me home.

STANLEY
I beg your pardon?

GLORIA
Would you take me home, please?

A sly, lustful smile breaks slowly over Stanley's face.

STANLEY
Sure. My place or yours?

GLORIA
Which is closer?

STANLEY
Well, I just live around the corner.

GLORIA
Perfect.

STANLEY
Do you mind if I finish my drink?

GLORIA
Do you have to?

STANLEY
No, Miss...

GLORIA
Mundy, Gloria Mundy. Let's go out the back way.

STANLEY
Fine with me, eh... Gloria. Anything you say.

He picks up his umbrella and they make their way through the crowd. Stanley is obviously thinking that at last he has met a hot chick who is going to give him a fantastic lay. Gloria keeps looking back hoping that the Albino will not see them depart. He does.

32 EXT. THE STREET - NIGHT

Gloria and Stanley are walking to his apartment down the rain soaked sidewalk. Gloria keeps anxiously looking back over her shoulder. Stanley is becoming a swaggering Don Juan with every step.

STANLEY
My name is Stanley Tibbets. I'm an accountant. Doing pretty well. I've got a Porsche but it's in the shop. Do you go to these bars often, Gloria?

GLORIA
Huh?

STANLEY
Not that there's anything wrong with that. I'm a member of the Playboy Club myself.

GLORIA
Can't we walk any faster?

STANLEY
Sure, baby. You seem to be in a hurry.

GLORIA
It's because I...

STANLEY
(interrupting)
Oh, I'm not knocking it. As a matter of fact, I like a girl who lays it on the line.

They come to his apartment and go inside.

33 INT. STANLEY'S APARTMENT - NIGHT

Stanley opens the door and Gloria walks into his rather drab though large one room apartment.

STANLEY
Here it is. My own little beaver trap.

GLORIA
Don't turn on the lights yet! I'll pull the curtains.

STANLEY
Sure thing, baby. Anything you say.

Gloria creeps to the bay window that looks down onto the street and closes the curtains. Stanley turns on some soft lights.

(CONTINUED)

33 CONTINUED:

STANLEY
(continuing)
How's that?

GLORIA
I hope you don't think I'm acting too strangely, but you see...

STANLEY
No, no, no. I understand. Let me get you a drink.

GLORIA
That's very nice, thank you.

Stanley goes to what looks like an old writing desk and opens it up revealing a well stocked bar. Gloria takes off her coat. Stanley smiles his approval.

STANLEY
Make yourself comfortable. What would you like? I got everything.

GLORIA
Oh, I don't know.

STANLEY
Leave it to me. I know just the thing for your mood.

He turns on his record player near the bar and heavy, sexy, disco MUSIC fills the room. Stanley dances a few provocative steps and begins mixing Gloria's drink.

STANLEY
(continuing)
How do you like that music?

GLORIA
It's fine.

STANLEY
A great beat.

GLORIA
Yes.

STANLEY
(gesturing)
Hidden speakers. Quadrophonic.

GLORIA
Really.

(CONTINUED)

33 CONTINUED: (2)

STANLEY
Oh, yeah. I've got it all.

He flicks a switch and pulsating lights with rotating colored jells flash on and off to the beat of the MUSIC. Gloria isn't too impressed. She goes to the window and Stanley brings her drink.

STANLEY
(continuing)
Here you are, foxy loxy.

GLORIA
Gloria.
(takes a sip)
Hmm. Tastes like tabasco.

STANLEY
It's Spanish Fly.

GLORIA
Oh. I never had it before.

STANLEY
Yeah. It's real hard to come by. I had to send away for it. There was an ad in Swinger's Monthly.

GLORIA
Look, Mister Tibbets, I...

STANLEY
Call me Stanley.

GLORIA
Well, Stanley, I hope you don't mind if I just stay here for a moment. You see I want to be sure...

STANLEY
No need for explanations. Like they say: "You're put on this world to do your thing. I'm put on this world to do my thing. And, eh, if perchance our things do meet -- it's groovey!"

GLORIA
I just want to look out the window.

STANLEY
Fine, fine. You don't mind if I get comfortable, do you?

(CONTINUED)

33 CONTINUED: (3)

GLORIA
Huh? Oh, no.

Gloria stands behind the curtain and looks out the window. Down on the street the Albino waits, looking up at the apartment. Meanwhile Stanley, bopping to the MUSIC, begins to undress. He takes off his tie, shirt and shoes and then pulls down his bed from the wall. As it falls into place so does the mirrored ceiling and the naked cherubs and the nude women with flashing lights on their boobs and between their legs. Gloria is preoccupied with the Albino. She watches him cross the street and go into a phone booth. Without stepping from behind the curtain she calls out to Stanley.

GLORIA
(continuing)
Do you have any binoculars?

STANLEY
Oh, you into that? Me, too. It's the new thing. I read about it in Penthouse. Just a second.

Stanley swings back a false library revealing a variety of erotica: a string of dildoes, creams, feathers, leather straps, an inflatible woman, etc. Taking down two pair of binoculars, he hands one to Gloria behind the curtain.

STANLEY
(continuing)
Here you are, sweet thing.

GLORIA
Thank you.

STANLEY
Anything you want, dollface. I got it all. Do you like movies?

GLORIA
Huh? Oh, yes.

Gloria is not paying attention to Stanley. She is looking through her binoculars at the Albino in the phone booth who talks for a moment and then hangs up. In the room Stanley has flicked a switch and a hidden projector starts screening a porno movie on the wall. Still bumping and grinding to the MUSIC, Stanley strips to the skin except for the binoculars around his neck.

STANLEY
Okay, Gloria, what are we waiting for?

(CONTINUED)

33 CONTINUED: (4)

GLORIA
(from behind the curtain)
This man down there has been following me.

STANLEY
Any man would follow you, wooley bear. My little wooley-wooley.

GLORIA
Wait. Here comes a car... He's getting in.

Over her shoulder we see the Albino get into the black limousine. It drives away. Gloria watches it go with her binoculars then relaxes with a sigh. She steps from behind the curtain and into the room. She looks about and is totally stunned with what's going on.

GLORIA
(continuing)
My God!

Stanley, standing nude behind a chair is somewhat taken aback.

STANLEY
(uncertainly)
What's the matter, baby?

GLORIA
What's all this? What are you doing? Why are you undressed?

She turns on the bright overhead lights. Stanley scampers for his pants.

STANLEY
I thought you wanted to... Didn't you want to...

GLORIA
I can't believe it... All this... Did you think that I was a... Oh, Stanley! Really!

She turns off the record player.

STANLEY
Just having a little fun. A few laughs...

GLORIA
What's that on the wall?

(CONTINUED)

33 CONTINUED: (5)

Stanley hastily turns off his porno projector and pushes his bed back up into the wall. It falls back down and he tries again. Gloria walks around in amazement and bumps into the inflatible plastic woman. Stanley grabs it and tries to shove it into the closet but it is full of helium and it escapes from his grasp and begins floating around the room. He goes to chase it while trying to hold up his pants. The bed falls back down, the lights start flashing again, and Gloria watches it all with genuine amazement.

GLORIA
Where did you get all this stuff? I never knew there was such diversity.

STANLEY
I'm sorry. I thought that... I don't do this all the time.

GLORIA
It's amazing. Just amazing.

STANLEY
I guess I made a mistake.

GLORIA
I'd say so. Look, stop jumping around with that thing. Here...

As Stanley finally catches the inflatible woman Gloria manages to pull its plug. Stanley stands holding it as they both watch it gradually go down. The colored lights stop flashing. The bed goes back into the wall by itself. Stanley looks meekly up at Gloria.

STANLEY
Maybe I should call you a cab.

34 EXT. GLORIA'S APARTMENT - NIGHT

A cab drives up and Gloria gets out and pays. She looks at Mr. Hennesey's dark apartment and turns to the cab driver.

GLORIA
Oh, my landlord's not in. Would you mind waiting till I get inside?

CAB DRIVER
Sure thing, lady. I won't leave till you wave.

GLORIA
Thank you. Good night.

(CONTINUED)

34 CONTINUED:

Gloria goes to the front door and steps inside. She waves. The cab takes off and she closes the door.

35 INT. GLORIA'S APARTMENT BUILDING - NIGHT

Gloria takes her mail and climbs the stairs to her apartment. She takes the key from her purse and puts it to the lock. The door is open. Suddenly afraid, she pushes the door ajar.

36 INT. GLORIA'S APARTMENT - NIGHT

She turns on the light and steps cautiously into the room, leaving the door open. Everything looks normal. She puts down her purse on the couch and walks into the bedroom.

She turns on the lights. Everything looks okay. She leaves, absently switching on the television through force of habit. Returning to the front door, she closes and bolts it. She then goes into the kitchen and checks the back door and windows, stepping out on the porch that runs along the side of the kitchen. Satisfied, she goes back to the bedroom. She takes off her coat and hangs it up in the closet. On the news among the other bulletins of everyday sex and violence we hear about the Pope's lavish reception in New York City. She sits on the bed and takes off her shoes, paying little attention to the broadcast that is going on.

She goes into the bathroom and opens the medicine cabinet to take out some aspirin. She fills a glass of water and looks in the mirror. Suddenly fearful, she sees something moving behind the shower curtain around the bath tub. She spins around and looks. The shower curtain moves ominously. Swallowing her fear, Gloria pushes it aside. There is nothing there. The wind is blowing gently against the shade that half covers the small window in the tiled wall. Gloria smiles with relief. She leans over to shut the window. Picking up her glass, she turns toward the bedroom where in the doorway she walks straight into a large man with an ugly scar down the side of his face. She drops the glass and screams! He grabs her, clamps his hand over her mouth, spins her out of the bathroom and throws her roughly down on the bed. She stares up at him with fear-filled eyes. He speaks with menace and, although determined, seems to be as scared as she.

SCARFACE
Where is it?

Gloria moans. He takes his hand away.

(CONTINUED)

36 CONTINUED:

SCARFACE
(continuing)
Where is it?

GLORIA
What?

SCARFACE
Lady, I don't want any trouble. Just give me what Scott gave you yesterday.

GLORIA
But he gave me nothing.

SCARFACE
In the car! What did he give you in the car?

GLORIA
Nothing! I swear. Except some cigarettes.

SCARFACE
Where are they?

GLORIA
I suppose in my purse.

SCARFACE
Where?

GLORIA
In there. On the couch.

Scarface goes to the living room where Gloria left her purse. He picks it up off the couch and takes out the cigarettes. He looks in the packet and pulls up the KODACHROME film. Satisfied, he slips the film back in the packet and puts the cigarettes in the pocket of his overcoat. Gloria, standing in the bedroom doorway, cannot see any of this. The television continues PLAYING in the background. Scarface takes off his silk scarf and wraps it around his sweaty hands. He turns and Gloria sees that he is intent on strangling her. She runs for the front door. He catches her and begins to choke her with his scarf around her neck. She struggles and he bends her back over the couch. Her hand reaches out for the scissors in the sewing basket. He sees her and knocks them away. This gives her a free moment. With her last ounce of energy she grabs the steel knitting needles and plunges them into his chest. He staggers back and falls to the carpet -- dead.

(CONTINUED)

36 CONTINUED: (2)

Gloria recovers quickly and races to the kitchen to call the police. As she dials and waits she can see the dead body in the living room reflected in the kitchen mirror.

GLORIA
Police Department? Look, something terrible has happened... What? A murder! I want to report a murder... All right. But hurry...

She turns away toward the kitchen window and does not see reflected in the mirror the body of Scarface get up slowly and crawl away. In the living room we see that he is wounded severely. He has pulled the knitting needles from his chest as he staggers toward the fireplace. Standing up, he reaches in his overcoat for a handkerchief and in doing so doesn't notice when the packet of cigarettes flips out of his pocket and lands on an end table by a potted plant. Meanwhile, back in the kitchen, Gloria is still talking on the phone.

GLORIA
(continuing)
What?... Gloria Mundy, 433 Stockton Street, Apartment 2B. Yes, come right a... AAAY!

Gloria turns, looks in the mirror and screams. Scarface's body has gone. Letting the phone drop, she walks unsteadily into the living room, like a woman in a nightmare, her whole body shaking with fear. Stepping around the corner, she sees Scarface crouched by the fireplace. He is bleeding but he picks up the poker and begins advancing meancingly toward her. Gloria backs up toward the kitchen door, her eyes staring at the staggering assailant, her voice crying a feeble resistance.

GLORIA
(continuing)
No... No...

Scarface comes closer. Suddenly there is a snap and the SOUND of a window swinging open. A pearl-handled dagger zaps through the air from behind Gloria and lands in Scarface's heart. A thump. A gasp. And he drops dead with finality. Gloria wheels around and sees the frightening face of the Albino framed in the kitchen window. She sways deliriously, and slumps to the floor in a dead faint. With her we --

FADE TO BLACK.

FADE IN:

37 INT. GLORIA'S APARTMENT - NIGHT

It is fifteen minutes later. Gloria is lying on the couch. She opens her eyes to see the ruggedly handsome face of LIEUTENANT TONY CARELLI smiling down at her.

TONY
Hello. How are you feeling?

GLORIA
(dizzily)
Who are you?

TONY
I'm Lieutenant Tony Carelli. This is my partner, Inspector Hank Fergusson.

Gloria looks over. Standing next to a concerned Mister Hennesey is the Inspector (FERGIE), a good-natured but rather dull bear of a man who is taking notes for his report.

MR. HENNESEY
They're from the police. Are you all right? They said you'd called about a murder. We had to break the lock and...

Gloria suddenly remembers. She sits up and looks to where Scarface's body fell. It is gone.

GLORIA
The body! Where's the body?

TONY
What body?

GLORIA
The dead body. He was right there. Didn't you see him?

FERGIE
Who?

Gloria jumps off the couch and goes to the kitchen. Tony follows as Gloria sees that the window is closed, the door is locked and the phone has been hung up.

GLORIA
(mystified)
The window... The phone...
(she tries the door)
Oh, my god!

(CONTINUED)

37 CONTINUED:

TONY
What?

GLORIA
It's happened again.

TONY
What's happened?

GLORIA
Just like last night. Just like in the movies.

TONY
What?

GLORIA
The dead body has gone! It's vanished!

TONY
(after a beat)
Come on in here. You better sit down for awhile.

He leads her back to the living room. Gloria, however, is not sitting down.

GLORIA
But don't you see. The body has disappeared.

FERGIE
Whose body was it?

GLORIA
I don't know. A man with a scar. He tried to kill me. But I stabbed him with the needles.

FERGIE
Drugs, huh?

GLORIA
No, knitting. Look! He put them back in the basket... And the poker, too. Or did you do that?

TONY
Lady, all we did is get an emergency call on a homicide. We get here, break in with your landlord, and find you unconscious on the kitchen floor. I carried you to the couch...

GLORIA
You carried me?

(CONTINUED)

37 CONTINUED: (2) 37

TONY
Yes.

GLORIA
Thank you.

TONY
You're welcome. Then you woke up insisting there's a dead body around here. Well...
(he shrugs and looks around)

GLORIA
I know it sounds strange. But somebody has cleaned the place up.

FERGIE
And took away the dead body.

GLORIA
Right.

TONY
That's service.

GLORIA
(with sudden clarity)
Wait a minute! I've got it! It must have been the Albino.

FERGIE
Who's the Albino?

GLORIA
He killed the man with the scar.

FERGIE
You said you killed the man with the scar.

GLORIA
Yes. But he killed him <u>after</u> I killed him... You see, I didn't really kill him... all I did was stab him with the needle... You don't believe me, do you?

Tony, Fergie and Mr. Hennesey stare back at her with blank faces. She sits down forlornly, like a little lost girl.

GLORIA
(continuing)
But it's the truth. It happened. Mister Hennesey, you believe me, don't you?

(CONTINUED)

37 CONTINUED: (3) 37

MR. HENNESEY
Of course I do, darlin'. If you believe it, I believe it. There are some very mixed up people out there. Puny spirits with small minds. Like that man in the movies told you last night: "Watch out for the midgets, they're taking over the world."

FERGIE
The man in the movies?

GLORIA
Oh, Mister Hennesey, he didn't. He said, "Beware of the dearf."

FERGIE
The dwarf?

MR. HENNESEY
Whatever. You just don't worry about anything. I'm here to make sure you're safe. In fact, I'm going to put another bolt on that door right now. A big one.

Mr. Hennesey exits. Gloria sighs sadly.

GLORIA
He doesn't believe me. He thinks I've been dreaming or something.

TONY
Well, we all do have nightmares, Miss Mundy, although I must say they are usually not as vivid as yours.

GLORIA
(with energy)
But, Lieutenant, it happened! A man tried to kill me in here tonight.

FERGIE
The Albino.

GLORIA
No, no.

TONY
The man with the scar.

(CONTINUED)

37 CONTINUED: (4) 37

GLORIA
That's right.
(explaining)
You see, the Albino tried to kill me earlier. In the library. But I smashed him with my umbrella.
(pause)
I'd never seen the man with the scar before.

Tony and Fergie exchange glances. Tony smiles at Gloria. Fergie makes another attempt at writing a report.

FERGIE
Why did he want to kill you?

GLORIA
I'm not sure, but I think it was because of the cigarettes.

TONY
He wanted a cigarette?

GLORIA
No, he wanted the whole pack.

FERGIE
Kinda greedy.

GLORIA
The Albino must have wanted the cigarettes, too.

FERGIE
So he killed the man with the scar to get them.

GLORIA
Yes... And I'll bet he also killed Scotty.

TONY
Scotty?

FERGIE
Who's Scotty?

GLORIA
The man in the movies...
(sudden clarity strikes again)
Wait a minute! I've got it! The Albino is working for the dwarf!

(CONTINUED)

37 CONTINUED: (5)

This revelation does not hit Tony and Fergie with the same impact that it has Gloria. They look at each other, then Fergie grudgingly turns another page to make another note.

38 EXT. GLORIA'S APARTMENT - NIGHT

Tony and Fergie are walking to their car. Fergie puts his notebook away and shakes his head.

FERGIE
I've heard some nutty stories in my time but that girl's statement tops them all.

TONY
The poor kid's been having some rough nights, some bad dreams. She needs a rest. She'll be okay.

Fergie reacts, then gets the picture. Tony grins.

FERGIE
Wow! I mean, wow! You are really an operator. Is that why you asked her down to the station tomorrow?

TONY
She has the prettiest green eyes I've ever seen.

FERGIE
Okay. Okay. When she belts you with her umbrella 'cause she thinks you're after her cigarettes, don't come crying to me.

He gets in the car and Tony drives off.

INT. GLORIA'S APARTMENT - NIGHT

Gloria is at the window watching them drive away. She turns back to the room where Mr. Hennesey is hard at work putting a new bolt on the front door.

GLORIA
He was very nice, that Lieutenant, don't you think? Of course, he didn't believe me. I did kinda get it mixed up.

(CONTINUED)

39 CONTINUED: 39

MR. HENNESEY
Well, when you see him tomorrow you can give it to him straight. Although, frankly, I'd leave out that bit about the dwarf and the Albino.

Gloria sighs and smiles sadly.

GLORIA
You're very sweet, Mister Hennesey. Thank you for everything tonight.

MR. HENNESEY
It's nothing. This new bolt will give you a lot of security. See. First look out the peephole and if you don't want 'em in -- this will keep 'em out. I think I'll fix that fireplace of yours, too. I've been meaning to get to that gas line.

GLORIA
That would be nice. By the way could you give me a ride to work in the morning?

MR. HENNESEY
Absolutely. It would be my pleasure. Now why don't you go lie down and get some sleep. I'm almost finished here.

Gloria is standing by the fireplace. As she speaks the CAMERA DROPS DOWN and PICKS UP the packet of cigarettes no one has noticed lying on the end table next to the potted plant.

GLORIA
You know, I just don't understand it. Why would anyone want to kill me? What could they possibly be after?

MR. HENNESEY
Who knows, dearie? This civilization has its priorities so cock-eyed. Put all its taboos on F-U-C-K and had nothing left for K-I-L-L.

Gloria nods a sigh and leans against the mantle lost in her own thoughts.

40 INT. THE LIBRARY - DAY

It is the following day. Gloria has just finished telling Stella about last night's events. Stella is horrified.

(CONTINUED)

40 CONTINUED:

STELLA
Gloria! I don't believe you! How can you be so gullible? You've got Albino's chasing you down the street, prowlers breaking into your apartment. Don't you see? They're only after one thing. They want to get into your pants!

GLORIA
Oh, Stella, I don't...

STELLA
And now you've got this cop inviting you down to the station house on your lunch hour. You think he's not going to try for a little nookie?

GLORIA
He's really very nice.

STELLA
Gloria, I'm your friend, right?

GLORIA
Yes.

STELLA
And I wouldn't steer you wrong would I?

GLORIA
No.

Stella takes her purse from under the counter, opens it and plunks down the Screamer, the Mace and the brass knuckles.

STELLA
Take these. Without them you're a walking light bulb waiting to be screwed.

Gloria looks at them, takes a deep breath and sadly nods her head.

41 EXT. THE LIBRARY PARKING LOT - DAY

Gloria leaves the library and walks across the parking lot for her lunch date with Tony. As she approaches her little yellow Volkswagon she notices parked nearby a large black limousine. Intrigued with the possibility that it might be the same one as the night before, she goes over to get a better look at it and the license plate ("886 RDL").

(CONTINUED)

41 CONTINUED:

She looks up as the chauffeur, a dumb, bald-headed pug known as TURK, approaches her. She smiles shyly at him when suddenly an arm with an ether pad comes over her shoulder and is thrust into her face. She struggles and twists around and sees that the face of her assailant is none other than the Albino. Slowly she succombs to the ether and with her we --

FADE TO BLACK.

FADE IN:

42 INT. A BARE ROOM - NIGHT

An unconscious Gloria is lying, dirty and disheveled in the center of an empty room. An overhead light is on. There are two doors to the room, both shut, bare wooden floors, an empty closet and a window completely boarded up. Gloria wakes up slowly, still clutching her purse. It takes a moment for her to realize what happened. Then she remembers and she looks about her fearfully. Standing up, she tries the doors. They are locked. She looks through the keyhole of one of them and sees the bald chauffeur in the next room cleaning his gun. She picks up her purse and paces the room. She looks in the closet. Nothing. She takes out a handkerchief to blow her nose and sees something in her purse that gives her an idea.

43 INT. THE ADJOINING ROOM - NIGHT

Turk is cleaning his gun. Suddenly a horrible SCREAM wails from Gloria's room almost knocking Turk out of his chair. He listens for a moment as the piercing yell continues. Quickly he takes his keys from the front door keyhole and runs over to open Gloria's door. Unbolting it, he throws it open and sees instead of Gloria's body in the center of the room Stella's little "Screamer" wailing away.

44 INT. THE BARE ROOM - NIGHT

Turk stomps on the "Screamer" and looks around for Gloria. He flings open the closet door but she isn't inside. He turns around and Gloria, who had been hiding behind him when he entered, steps up with the can of Mace and sprays him right in the face. Turk howls, rubs his eyes and madly lunges for her. With all the guts of a matador facing a raging bull Gloria punches him right in the eye with the pair of brass knuckles on her fist. He reels, staggers and drops to the floor. Gloria grabs her purse and leaves slamming the door behind her.

45 INT. THE ADJOINING ROOM - NIGHT

Gloria bolts the door and looks around. All the furniture is covered with dust clothes. She tries to open the front door. It is locked and there is no key. She goes to the window and opens it. It is raining outside. She looks down from the fifth story to the alley below. To her right is a fire ladder. Any escape will be dangerous but she makes up her mind that this is a time for taking chances. Ignoring the falling rain, she steps out on the ledge.

46 EXT. THE BUILDING - NIGHT

Gloria moves precariously along the ledge. She is soaking wet and the rain has made the footing even more treacherous. Finally she reaches the fire ladder and climbs on. Just then she HEARS a muffled shouting and the pounding of a door. Turk has woken up. Gloria quickly scurries down the ladder to the second story where the ladder has rusted and mysteriously broken off. She steps down to the bottom rung and looks about her. A canvas covered truck is parked below her in the alley but she is too afraid to jump. To her right is a lighted window. Stretching herself along the building she manages to peek inside. She sees two little old ladies in their parlor playing Scrabble. Holding onto the ladder with one hand and frantically waving with the other she tries to attract their attention.

47 INT. OLD LADIES' APARTMENT - NIGHT

ETHEL, who sits with her back to the window, is the more authoritative of the two. The board faces her and she is keeping score. ELSIE is more fluttery. She faces the window but is myopic. When she talks she speaks into Ethel's hearing aid, a small receiver on the table. We see Gloria out in the rain signalling valiantly.

ETHEL
They used to have the most beautiful dude ranch near Phoenix. The "Lazy L", I think it was called. Of course, this was before the war...

She spells out "clash" on the board already cross-worded with "murder", "maim", and "taffy" and absently totes up her score.

ETHEL
(continuing)
... Nine and a double word score is eighteen... We'd sit around the campfire and sing songs and toast marshmallows. I don't think they do that anymore.

(CONTINUED)

47 CONTINUED:

ELSIE
That was near Phoenix, wasn't it?...

She takes the letters U, C, K and puts them in front of F.

ELSIE
There we are... Thirteen and a double word score is twenty-six...

Ethel writes it down. Neither of them has noticed Gloria.

ELSIE
(continuing)
You know, I've never been there. Harry's brother, Charley, gave us a subscription to Arizona Highways one year. I thought it was so colorful. Such beautiful pictures of those red rocks...

48 EXT. THE BUILDING - NIGHT

Gloria's signalling is not producing results. A black limousine pulls into the alley and parks next to the truck. Gloria looks down at it in horror as she sees the Albino and another man in a long black coat get out and go into the building. She renews her attempts at trying to attract the attention of the old ladies.

49 INT. OLD LADIES' APARTMENT - NIGHT

ELSIE
Ever see that Arizona Highways?

ETHEL
Oh, it is a beautiful magazine, isn't it?...

She takes the letters E, R and adds them to F, U, C, K.

ETHEL
(continuing)
Thirteen plus two is fifteen and a double word score for me, too, that's thirty.
(she writes it down)
Do they still put it out? I remember we used to have some old copies in the garage piled up with those stacks of National Geographic.

50 EXT. THE BUILDING - NIGHT

Gloria is becoming more and more nervous. She cannot seem to get their attention. She looks up, squinting against the rain. The Albino and his friend will soon be in the room. She looks down but is afraid to jump onto the truck. Upstair she HEARS angry voices. Getting very panicky, she leans out as far as she dares to rap on the old ladies' window pane. She still can't reach it so she takes off one of her shoes and tries again. A peel of THUNDER startles her. She slips and drops the shoe. Meanwhile, inside the old ladies blithely continue their game.

51 INT. OLD LADIES' APARTMENT - NIGHT

ELSIE
Oh, I think they still do. I see it now and again in the library...

She takes M, U, T, H, E, R and puts them in front of F, U, C, K, E, R.

ELSIE
(continuing)
Here we go. That's thirty plus...

ETHEL
(interrupting)
Just a moment, Elsie. I'll have to challenge you on that.

ELSIE
Oh?

ETHEL
Yes, I think you're wrong. I think you spell that with a hyphen.

Outside Gloria is anxiously tapping on the windowsill. Above her she HEARS more shouting as the Albino and his friend break into the room and release Turk. Madly, she redoubles her efforts.

ELSIE
Oh, no. You don't say "Mother"...
(pause)
... "Fucker", do you? You say "Mutherfucker."

ETHEL
Hmmm. Let me think.
(pensively)
Mutherfucker, mutherfucker, mutherfucker. Yes, I suppose you're right. How many's that?

52 EXT. THE BUILDING - NIGHT

Sheltering himself from the rain, the driver of the canvas-covered truck runs across the alley and hops inside the cabin. Gloria HEARS him start the engine. Above her the shouting reaches a peak. Turk sticks his head out of the window and sees her.

TURK
There she is!

The truck begins to move out. Gloria makes up her mind and jumps. She lands on the back and holds on as the truck turns out of the alley and into the street.

53 INT. THE TRUCK - NIGHT

The driver reacts to the impact and the NOISE behind him but shrugs it off.

54 EXT. A STREET - NIGHT

As the truck rolls on down the street, Gloria crawls along the top toward the hood.

55 INT. THE TRUCK - NIGHT

The driver comes to a red light at an intersection and stops. As he waits, a woman's leg suddenly dangles in front of him, followed by another and then the rest of Gloria. Kneeling on the hood, she raps on the glass. The startled driver sticks his head out the side window.

GLORIA
The police! Would you take me to the police? I'm being chased by a bald chauffeur.

56 INT. TONY'S OFFICE - NIGHT

Tony is sitting at his desk talking with Fergie. LIEUTENANT DICKINSON enters.

DICKINSON
Hey, Tony. Somebody here to see you.

TONY
Who?

DICKINSON
I dunno. But it looks like she swam the bay to get here.

TONY
Okay.

(CONTINUED)

56 CONTINUED:

Dickinson motions and Gloria limps in on one shoe, her hair wet and stringy and her torn dress clinging provocatively to her skin.

TONY
(continuing)
Oh, no!

GLORIA
Yes. They tried it again!

57 INT. GLORIA'S APARTMENT - NIGHT

The living room is mostly dark except for the budding fire that Tony has built from scratch in the fireplace, the gas line being broken. He is crouched before it. Above him, on the ceiling, the lights and shadows dance with the flames giving the room a soft and pleasing glow. Gloria's bedroom door opens and Gloria peeks out. She is in her bathrobe with a towel around her head that is helping to dry her hair. Behind her the television news is playing and we HEAR briefly of the Pope's arrival in Chicago and his tour of the Art Institute. Gloria steps tentatively into the room, closing the door behind her. She sneezes. Tony looks up.

TONY
Come on over here.

Gloria walks over feeling rather sheepish.

GLORIA
That's a nice fire. I'm surprised. I can't get one started unless the gas line is working.

TONY
Nothing to it. You just rub two sticks together. How are you feeling?

GLORIA
Much better. Thank you for bringing me home.

TONY
You're welcome. Sit down. I've got some hot milk for you.

GLORIA
Hot milk. I don't like hot milk.

TONY
Just sit down and relax. Put your feet up. Stay warm.
(he arranges her)
There.

He goes off to the kitchen.

(CONTINUED)

57 CONTINUED:

GLORIA
I don't want to seem ungrateful, but isn't this above and beyond the call of duty?

TONY
(from the kitchen)
Yes, I know. But that's me. I can't help myself. I'm an over achiever. Where are the cups?... It's okay. I found them.

Gloria leans back in her chair and looks at the fire. Tony enters with a mug of hot milk and hands it to her.

TONY
(continuing)
Here you are. Drink this and then it's off to bed.

GLORIA
You should have been a doctor.

TONY
Really? My father was a doctor.

He sits down opposite Gloria on the couch and takes out a cigarette.

TONY
(continuing)
I've always suspected deep down he wished I would have become one, too.

GLORIA
Why didn't you?

TONY
I was a wild kid. Never much cared for books. I was into slingshots, BB guns, and breaking windows. 'Course I liked playing hospital with the little girls on the block...

GLORIA
I'll bet.

TONY
But I figured to do that I didn't need a license to practice. Oh, do you mind if I smoke?

(CONTINUED)

57 CONTINUED: (2)

GLORIA
No, go right ahead.

TONY
Anyway, I became a cop. My father was the best doctor I ever met. He admired excellence. I think he'd be proud of me.

Gloria looks at him. She is about to make some remark about his self conceit but sips her milk instead. Tony smiles.

TONY
(continuing)
How's the milk?

GLORIA
Tastes good.

TONY
It grows on you. Like me.

GLORIA
Lieutenant, I don't understand you. You didn't believe the story I told you last night, did you?

TONY
I believed that you believed it.

GLORIA
Well, how about tonight? Do you believe I was kidnapped? I know the address of the building where they held me. It should be...

TONY
(interrupting)
Look, I've already promised I'd check that out first thing in the morning.

GLORIA
And the license plate of the black limousine.

TONY
And the license plate.

GLORIA
Eight-eight-six RDL.

TONY
Got it.

(CONTINUED)

57 CONTINUED: (3)

GLORIA
Lieutenant, I'm not lying.

TONY
No one thinks you are.

Gloria looks into the fire. Her eyes slowly begin to fill with tears.

GLORIA
Why would anyone want to kill me?

TONY
Hey, come on. No tears. You're safe here. I've checked the doors, the windows, everything. You trust me, don't you?

Gloria nods and brushes away the tears.

GLORIA
I'm sorry.

TONY
Finish your milk.
(as she does)
Good girl. Now, don't you feel better?

GLORIA
Yes, thank you.

TONY
I'll call you tomorrow.

GLORIA
It's my day off. I'll be here.

TONY
Fine. Would you like me to carry you to the bedroom?

GLORIA
(smiling)
No, thanks. I'll walk.

TONY
Okay. Then I'll shove off.

He gets up and bends over to put his cigarette out in the ashtray on the end table by the potted plant.

(CONTINUED)

57 CONTINUED: (4)

TONY
(continuing)
Don't worry, Gloria. If there is anyone out there trying to kill you, I promise we'll find out who and why.

He leaves his cigarette butt in the ashtray and walks to the door as we FADE OUT on the much sought after cigarette packet containing the Kodachrome film still sitting unnoticed alongside the potted plant.

58 EXT. THE BUILDING - DAY

It is the following morning. Tony is standing in the alley looking up at the ladder and the ledge of the building from which Gloria made her escape. He walks out to the street and we can see in his face that her story checks perfectly. Fergie comes out of the building's front entrance.

FERGIE
Well, the room checks. No one is there. The landlord says it's been vacant for months. It's on a yearly rental to a man called...
(reading his notes)
... Stiltskin.

TONY
Stiltskin
(thoughtfully)
I've heard that name somewhere before.

59 INT. POLICE STATION, CAPTAIN CROWLEY'S OFFICE - DAY

CAPTAIN CROWLEY, a large black man with a brusque manner, is sitting at his desk studying some files and photographs. He is Tony's superior and has an obvious affection for him. Right now, however, the Captain is sullen and preoccupied and looks up with annoyance when Tony bursts in.

CROWLEY
Don't you ever knock?

TONY
Sorry. Knock-knock?

CROWLEY
Forget it.

TONY
Hey, Chief, what was the story not so long ago about a guy called Stiltskin?

(CONTINUED)

59 CONTINUED:

CROWLEY
You been talking to Donahoe?

TONY
No, why?

Crowley hands Tony a photograph of Bob Scott, the hitchhiker Gloria picked up.

CROWLEY
You know this guy?

TONY
Yeah, I've seen him around. Works mainly undercover, doesn't he?

CROWLEY
He did. His name is Bob Scott. We just fished his body out of the bay.

TONY
Scotty?...

CROWLEY
He was working on a tip that a major assassination is going to take place here in the city Thursday night.

TONY
Tomorrow night?

CROWLEY
Yeah. The biggest hit man west of Chicago has been hired for the job...

He throws a picture across his desk. We can't see it but Tony does. Crowley points to the picture.

CROWLEY
(continuing)
His name is Stiltskin. Rupert Stiltskin.

TONY
Stiltskin?

CROWLEY
Yeah. Alias the Dwarf.

The news hits Tony like a thunderbolt.

(CONTINUED)

59 CONTINUED: (2)

TONY
Holy shit!

He races from the room leaving Crowley startled, confused and annoyed.

60 INT. GLORIA'S APARTMENT - DAY

It is Wednesday, Gloria's day off and she has been cleaning her apartment. The vacuum is out, a mop and broom stand by the open window. She looks cute and refreshed with a bandana round her head as she talks on the phone to Stella.

GLORIA
(into phone)
Oh, Stella, I don't know what I would have done without your merchandise. It saved my life. What, what cop? You mean Lieutenant Carelli? Oh, no. He's very nice. Really. He brought me home last night and had the police bring my car back this morning...

Doorbell RINGS.

GLORIA
(continuing)
Just a second... Who is it?

MAN'S VOICE (o.s.)
Special Delivery.

GLORIA
Hold the line, Stella. There's someone at the door.

She puts down the phone and goes to the door. She is about to open the new bolt when she stops and decides to look through the peephole first. She opens the peephole and we see the head of a man looking at eye-level right into it.

MAN
Miss Mundy?

GLORIA
Yes. Just a moment.

She opens the door. A DWARF is standing on a suitcase. Gloria screams. But before she can close the door the dwarf jumps down and he and his suitcase are in the apartment.

(CONTINUED)

60 CONTINUED:

DWARF
(with evil menace)
Hi ya, Toots! I've been looking forward to this meeting for some time.

GLORIA
(backing away, terrified)
You! You're a dwarf.

DWARF
True. True. J. J. MacKuen's the name, and life's my game! Not life insurance. Oh, no! But life everlasting. You interested?

GLORIA
Oh, my God!

DWARF
Sure you are... Now...

Gloria runs for the phone but he skips over the couch and beats her to it. He drops his soapy manner and talks rather impatiently.

DWARF
(continuing)
Please. If I'm going to do this right I've got to have your undivided attention.
(into phone)
She'll call you back.
(he hangs up)

GLORIA
You're the dwarf.

DWARF
Actually we prefer to be called little people.

GLORIA
You were asking for me at the library.

The Dwarf straightens his tie, smoothes his hair and returns to his earlier two-bit gangster manner.

DWARF
True. True. But unfortunately our paths didn't cross. No matter.
(MORE)

(CONTINUED)

60 CONTINUED: (2)

DWARF (cont'd)
(tapping the suitcase)
Today I've brought with me a little present that my employer wants you to have and all that is required of you is to consider the possibility of coming closer to God.

GLORIA
Keep away from me!

She backs up behind a big chair while the dwarf walks toward her. He puts his suitcase on the coffee table and dramatically begins to open it.

DWARF
Miss Mundy, why take this attitude? I am merely a salesman of the Divine Word. Look upon me as an instrument that will release you from the worries of the world and bring you the promise of eternal rest.

His hand goes into the suitcase and he looks up at her with a sinister smile. Gloria's fear is rising.

GLORIA
Keep away from me!

DWARF
Miss Mundy, do you believe in a life after death?

That does it for Gloria. Something inside her cracks. Before he can take the present from the suitcase she grabs the back of the chair and runs it into him. Scooping up the surprised little man like in a wheelbarrow, she pushes the chair across the room to the open window and dumps him out onto the windowsill. Taking up a vase she smashes it over his head. He tumbles forward and hangs out the window by his fingers a full story above the street below. Gloria is like a woman possessed. Grabbing the broom, she flails away at his little hands just as Tony runs up the stairs and stops in the doorway.

TONY
Gloria! What are you doing?

Gloria snaps out of her battling trance. She looks over at Tony, then at the broom in her hand, then at the dwarf out the window... just as he drops with an echoing WAIL down into the street.

61 EXT. THE STREET - DAY

The dwarf lands in a children's wagon that speeds off down the steep San Francisco hill. The street is a cul-de-sac with a wooden barrier built across the end. Crashing through the barrier, the dwarf sails off into space with a grand view of the bay and lands finally with great squaking in a pigeon coop on a rooftop below.

62 INT. GLORIA'S APARTMENT - DAY

Tony watches the ride from the window. He sighs and withdraws inside to comfort a distraught Gloria.

GLORIA
Did you see him? That was the Dwarf. That's who Scotty warned me about...

Tony goes to the dwarf's suitcase and opens it up.

GLORIA
(continuing)
He was going to kill me. I knew he was out to get...

She looks at the open suitcase. It is full of Bibles. Tony takes one of the dwarf's business cards, reads it and hands it to Gloria.

GLORIA
(continuing; reading)
"J. J. MacKuen. The New American Bible. The translation you can believe in."...
(to Tony with disbelief)
He was a Bible salesman?

Tony nods his head.

GLORIA
(continuing; confused)
You mean, I... I...

TONY
That's right, honey. You attacked an innocent dwarf.

63 INT. A HOSPITAL ROOM - DAY

Mr. MacKuen, the Bible selling dwarf, lies in bed. He is heavily bandaged, his arms and legs in traction.

(CONTINUED)

63 CONTINUED:

Gloria enters timidly carrying a pot of azaleas. There are already several bouquets of flowers in the room.

GLORIA
Mr. MacKuen? It's Gloria Mundy.

MR. MacKUEN
Who?

GLORIA
Remember? You came to see me this morning.

MR. MacKUEN
Oh.

GLORIA
How are you feeling?

MR. MacKUEN
So-so.

GLORIA
Are they taking good care of you? Treating you all right?

MR. MacKUEN
Oh, yeah. It's okay.
(pause)
Thanks for the flowers.

GLORIA
Oh, that's all right. My pleasure. Here's some more... I thought it was the least I could do.

Gloria puts the azaleas down on the table and looks around the room. She sees a chair in the corner and brings it over to the bedside. She sits down. A fly BUZZES about the room. Gloria straightens her dress. She looks at Mr. MacKuen. He seems preoccupied with his own thoughts. Gloria breaks the silence.

GLORIA
(continuing; with emotion)
I'm... I'm very sorry.

MR. MacKUEN
Sorry?

GLORIA
You know... about...

She waves vaguely at the traction.

63 CONTINUED: (2)

MR. MacKUEN
Ah, yes. Well, I was thinking of leaving the job anyway.

GLORIA
Oh, really?

MR. MacKUEN
Yeah, I should never have taken it. I'm too pushy. I know that. I always have been. I annoy people. That's my personality -- aggressive. But you just can't move merchandise like that anymore.

GLORIA
They looked like lovely Bibles to me.

MR. MacKUEN
They're top quality! It's me that's no good. I come on too strong. I bring out the worst in people. I'm just not salesman material.

GLORIA
You did give me quite a shock.

MR. MacKUEN
You see?
(thoughtfully)
I worked on that sales pitch for weeks. First I tried reserved, you know... "Good morning, madam, allow me to introduce myself." N.G. They saw right through it. So I started more friendly like... "Hiya, Toots!"... It threw you right away, didn't it?

GLORIA
Well, I was surprised.

MR. MacKUEN
Don't apologize. I'm a putz!

GLORIA
Oh, Mister MacKuen! I think you're being a little hard on yourself.

MR. MacKUEN
Well, who knows? Maybe it's all for the best.

(CONTINUED)

63 CONTINUED: (4)

GLORIA
Really? I always feel you can see a positive side in everything.

MR. MacKUEN
Yeah. I've been thinking of opening a gas station in the desert. I think you've helped me make up my mind.

GLORIA
Oh?
(pleased)
Well, I'm glad I could help.

Gloria is feeling a little better. The fly buzzes and lands on the sheets. Gloria instinctively takes a magazine and raises it over her head. Mr. MacKuen glances up, sees her ready to belt him and screams.

MR. MacKUEN
AAAHHH!

Gloria jumps, sees his fear and quickly putting down the magazine tries to apologize.

GLORIA
No! No! It's all right. I was just going to kill a fly. I'm sorry. I'm sorry...

Mr. MacKuen calms down and goes back to his dark brooding. After a moment Gloria gets up to leave.

GLORIA
(continuing)
Well, I'd better be going now.

MR. MacKUEN
Okay.

GLORIA
I'm not working tomorrow. Maybe I'll drop by.

MR. MacKUEN
Don't bother. I'll be out of here in no time.

GLORIA
All right... Is there anything I can get you? Some books or magazines?

(CONTINUED)

63 CONTINUED: (5)

Mr. MacKuen looks woefully at his bandaged arms and neck and at the individual bandaids around each finger. Gloria gets the message.

GLORIA
(continuing)
Oh.
(pause)
Some fruit, maybe?

Mr. MacKuen glances over at his intravenous feeding equipment.

GLORIA
(continuing)
Oh.

She opens the door and searches for a final farewell.

GLORIA
(continuing)
Well, it was nice seeing you again.

She leaves quickly.

64 INT. THE HOSPITAL CORRIDOR - DAY

Gloria comes out and leans against the door as she closes it. She takes a deep breath. Fergie is waiting for her.

GLORIA
That poor little man. To think I was responsible, I was capable, that all that violence is within me.

FERGIE
Yeah, I know. Lucky for him you didn't have your umbrella. Come on.

They walk off together down the corridor.

65 INT. CAPTAIN CROWLEY'S OFFICE - DAY

Tony is standing in front of Crowley's desk. Crowley closes a file and hands it to him.

(CONTINUED)

65 CONTINUED:

CROWLEY
Okay, Tony, you take it from your end, but we've got to catch up with Stiltskin before tomorrow night. If anything breaks we'll keep you informed. Frankly though, this thing has got me baffled.

TONY
Still no leads on who's the target?

CROWLEY
It's someone big all right. But who? We've got the Vice President flying in from Guam, Little John Santos is being transferred from San Quentin, and there's that World Council of Churches Gala at the Opera House with the Pope, the Archbishop and the entire ambassadorial corps.

TONY
If we only knew who hired Stiltskin we could get some idea of who he's going to hit.

CROWLEY
Yeah. Well, we'll offer the standard protection but I can't put a bodyguard on every millionaire, prince and rock star who's visiting the city... Hell, maybe he's going to hit the mayor.

TONY
Yeah. There's always the bright side to this. See ya.

Tony leaves.

66 INT. POLICE STATION - DAY

Tony walks down a hall to a conference room. Fergie is waiting outside.

TONY
How did it go at the hospital?

FERGIE
She's pretty broken up. You know, she's really a nice kid.

(CONTINUED)

66 CONTINUED:

TONY
(after a beat)
Any word on that license number?

FERGIE
Nothing yet. Some foul up. I'll check again.

TONY
Thanks.

Fergie leaves. Tony goes into the conference room.

67 INT. CONFERENCE ROOM - DAY

Tony enters and Gloria runs into his arms. She holds him for a moment. Then collects herself and breaks away.

GLORIA
I'm sorry. I was just thinking about that little man and all that's happened.

TONY
Gloria, you've got to put that out of your mind for now. I need your help. Someone is going to be murdered tomorrow night and we've got to prevent it. Now, sit down.

She sits down. He turns off the lights and puts some photographs from the file on the opaque projector. The first picture on the screen shows three men. Tony zeroes in on each in turn from left to right.

TONY
(continuing)
Recognize these guys?

GLORIA
That's the man with the scar...
(onto the next)
And that's the Albino.

TONY
His name is Whitey Jackson. And the last?

GLORIA
I don't know.

TONY
That's Rupert Stiltskin, alias "The Dwarf". He's the head of this assassination team.
(MORE)

(CONTINUED)

67 CONTINUED:

TONY (cont'd)
Scarface was going to doublecross his buddies and gave some evidence to Scotty about tomorrow's job. But the other two found out and killed Scotty. Scarface tried to protect himself by getting the evidence back but they were onto him and killed him.

Tony turns off the projector and turns on the lights.

GLORIA
And the evidence was in the cigarette packet Scotty gave me.

TONY
Right.

GLORIA
But they took the cigarettes when they took Scarface's body.

TONY
Right.

GLORIA
So what do they still want with me?

TONY
I don't know. But they do and that's why I've been assigned to protect you.

GLORIA
You have? Well, what does that entail?

TONY
I'm not sure.
(smiling)
We'll just have to play it as it lays.

Fergie enters.

FERGIE
I've got the number traced on the black limousine.

GLORIA
Wonderful.

TONY
What is it?

(CONTINUED)

67 CONTINUED: (2)

FERGIE
You're not going to like this. It's registered to the Archbishop of San Francisco.

Tony groans and Gloria sits back down with a discouraging sigh.

68 EXT. ARCHBISHOP'S RESIDENCE - DAY

Tony, Gloria and Fergie drive up, park and knock on the door. This is the same location we saw in the prologue except the door is opened not by tiny Mrs. Russel but by a tall, elderly woman with her grey hair pulled back in a severe school-teacher's bun. Her name is GERDA CASSWELL and she speaks with overly sweet politeness.

GERDA
Yes?

TONY
(showing his badge)
Lieutenant Carelli, m'am. Is the Archbishop in? We just want to ask him a few questions.

GERDA
Er... certainly. Come in.

69 INT. ARCHBISHOP'S RESIDENCE - DAY

Tony, Gloria and Fergie enter and Gerda closes the door behind them.

GERDA
I'll just tell him you're here.

She walks up the circular marble staircase and enters the Archbishop's study at the top. Fergie looks around at the tapestries, the sculpture and the gilt-edged paintings.

FERGIE
Pretty fancy layout.

TONY
It's not called a palace for nothing.

Gerda appears and invites them up.

GERDA
His Eminence will see you now.

70 INT. ARCHIBISHOP'S STUDY - DAY

The Archbishop is seated at his desk, his back to us, talking on the phone. He completes his conversation as Gerda ushers in Tony, Fergie and Gloria, inviting them to sit down.

ARCHIBSHOP
That's right. We really expect almost everyone to be in their seats when the motorcade arrives. Of course... Exactly!... Thank you, and thank you for calling. Good-bye.

He hangs up the phone and swivels around in his chair to face us. Tony, Fergie and Gloria smile their greetings but it is a major SHOCK to us because this is the same man we saw murdered in the Prologue.

ARCHIBSHOP
(continuing)
Good afternoon. I understand you're from the police.

TONY
Yes. I'm Lieutenant Carelli. This is Inspector Fergusson and Miss Mundy.

ARCHIBISHOP
I'm very happy to meet you. Now what is it I can do for you?

TONY
We're investigating a black limousine, license number...

ARCHBISHOP
(interrupting)
Oh, you've found it. That's good news. And have you caught that rascal Turk?

TONY
Who?

ARCHBISHOP
Turk Farnum. He stole the car. Don't tell me he got away?

TONY
We've had no report that the car was stolen.

(CONTINUED)

70 CONTINUED:

ARCHBISHOP
No report? But yesterday I...
(he looks at Gerda)
Miss Casswell!

GERDA
(abjectly)
I'm sorry, Your Eminence. I thought I'd give him one more day to come back. Afterall...

ARCHBISHOP
Really, Miss Casswell, the car has been gone for two days now. I think somewhere we have to draw the line on Christian charity.

TONY
This man Turk, could you describe him?

ARCHBISHOP
Large, heavy-set...

GLORIA
Bald?

ARCHBISHOP
Yes... He came to us as a chauffeur, what was it, three months ago?

GERDA
Yes. From Saint Damian's Halfway House.
(sadly)
You see, he's an ex-convict.

TONY
Do you have his address?

GERDA
He lived above the garage.

ARCHBISHOP
Miss Casswell, show the Lieutenant Turk's quarters. Maybe they can find something. And then come back here. I'd like to have a word with you.

GERDA
Yes, Your Eminence. This way, please.

71 INT. TURK'S QUARTERS - DAY

Fergie is completing his search of the sparsely furnished room as Tony and Gloria listen to Gerda in the doorway. Obviously distressed at Turk's disappearance, Gerda chatters on while Tony listens impatiently.

GERDA
He was such a nice man, a little simple, perhaps, but then he had very little education. You see, no one had ever been kind to him. Throughout his whole life no one had ever given him a chance.

FERGIE
There's nothing here, Tony.

TONY
Okay.
(to Gerda)
Miss Casswell, does the name Stiltskin mean anything to you?

GERDA
(thoughtfully)
No.

TONY
How about Whitey Jackson?

GERDA
(after a beat)
Is he the football player that wears the panty hose on television?

Tony shoots Gloria an exasperated look.

EXT. THE ARCHBISHOP'S RESIDENCE - DAY

Gerda is still chatting as Tony, Fergie and Gloria exit the house and get into their car.

GERDA
I'm sorry I couldn't be of more help, Lieutenant.

TONY
You've been fine. Thank you very much and thank the Archbishop again, too. Good-bye.

He gets in the car. Gerda comes to the window.

(CONTINUED)

71 CONTINUED:

GERDA
Oh, Lieutenant, when you do catch up with Turk I hope you won't be too hard on him. You know, he once told me he had never been given a teddy bear as a child.

TONY
I'll remember that. Good-bye, Miss Casswell.

He drives off.

GERDA
(waving)
Good-bye. Good-bye.

72 INT. ARCHBISHOP'S STUDY - DAY

The Archbishop is at the window watching the police car drive away. The door opens and Gerda enters. She speaks in a loud, angry voice.

GERDA
Well!...

The Archbishop turns around.

GERDA
(continuing)
Now the shit has really hit the fan!

The Archbishop looks sheepishly over to the couch where a woeful Turk sits sporting a big, black eye. Turk glances to his left and we PAN to the Albino sitting on the arm at the other end of the couch. The Albino looks to the annex doorway and we PAN to find the full length black-coated figure of the unsmiling RUPERT STILTSKIN.

73 INT. TONY'S OFFICE - DAY

Gloria is sitting in Tony's empty office intently reading Turk's police record. Over her shoulder we can see Turk's photograph as she looks through his written dossier. Tony enters and goes to his desk.

TONY
Well, that's done. We've got a general warrant out on Turk and we've started checking all his known associates, the places he frequents, everything in that file. What do you say to a bite to eat?

(CONTINUED)

73 CONTINUED:

GLORIA
(looking up)
How about this, the "Tax the Churches League." It says here he was a member.

TONY
Fergie did a check on it and came up with nothing. It doesn't exist anymore.

GOORIA
But it might be a lead.

TONY
Sure it might. But we've got plenty of leads. Let's go. I deserve a big steak and a bottle of wine.

GLORIA
(jumping up)
Mrs. Monk!

TONY
I was thinking of a little Blue Nun.

GLORIA
No. Mrs. Monk at the library. She's a great researcher. She'll find out all about this "Tax the Churches League." Come on, you said it was a lead. It'll only take her ten minutes.

She leads Tony out the door.

74 INT. THE LIBRARY - NIGHT

It is late. The library is closed. Tony and Gloria are sitting at a large oak table covered with several volumes of research books and the styrofoam and cellophane remains of their evening meal. Tony wearily turns the pages of the book h e is searching through. He look up as Gloria finishes with her book and begins on another.

TONY
(sarcastically)
Ten minutes, huh?

GLORIA
(apologetically)
Well, like she said. Some things take longer than others.

(CONTINUED)

74 CONTINUED:

TONY
Yeah, I noticed. Take our dinner for example. It took maybe three minutes to heat the hot dog in the microwave versus half an hour to unfreeze this carton of chocolate milk.
(he sips it)
Hmmm. My compliments to the cow.

Mrs. Monk bustles in, full of vim and energy, and places some more books on the table.

MRS. MONK
How are you faring, Lieutenant? Finished with '53, yet?

TONY
No.

MRS. MONK
Well, I checked '50 through '52. Nothing there. How about you, Gloria?

GLORIA
Nothing yet.

MRS. MONK
Oh, my! Isn't this exciting! Well, perhaps not for you, Lieutenant, but you see this is my first shot at a real police case. Tallyho!

She exits quickly back into the stacks. Tony watches her go then turns back to Gloria.

TONY
I think that woman's on speed.

GLORIA
(laughing)
Oh, Tony.

TONY
Look, it's nine-thirty. I'm gonna go call Fergie, again. See if anything's turned up.

GLORIA
Well, I'm almost finished here. Maybe we should call it a night.

(CONTINUED)

74 CONTINUED: (2)

TONY
Now you're talking. "Tax the Churches League." It was a long shot, anyway.

MRS. MONK (o.s.)
Whoop-de-do! I found it.

Tony looks at Gloria and they both bolt from the table and into the stacks.

75 INT. MRS. MONK'S OFFICE - NIGHT

Mrs. Monk is sitting on a step ladder as Tony and Gloria enter her book filled enclave. She closes the book with finality.

MRS. MONK
Well, that's it. Eureka!

TONY
What have you got?

MRS. MONK
The Tax the Churches League was incorporated in New York.

A short pause. Tony and Gloria exchange glances.

GLORIA
That's it?

MRS. MONK
Don't you see? Now we've got something to work on. We can begin with the ninety volumes of the New York Times Index, try the encyclopedia of associations...

TONY
(interrupting)
Ninety volumes?

MRS. MONK
Oh, that's nothing. It will go like a breeze.
(as Tony groans)
I'm sorry. I keep forgetting you're not used to this work. You have to keep in training. Gloria, why don't you take him home.

(CONTINUED)

75 CONTINUED:

GLORIA
Well, it is getting late. Aren't you feeling a little tired yourself?

MRS. MONK
Oh, no! The hunt's just begun. When I'm on a case I'm like a bloodhound. Can't stop. You go on home, Lieutenant. I'll call you tomorrow as soon as I snare the prey.

76 EXT. THE CITY STREETS - NIGHT

Tony's car scoots along the highway toward the lights of the Golden Gate Bridge in the background.

77 INT. TONY'S CAR - NIGHT

Tony is on the police radio talking to Fergie. Gloria is sitting beside him in the front seat.

TONY
Oh, I wouldn't say the evening was a total loss, Fergie. I did meet Muriel Monk, the Hound Dog of the Stacks. Anything on Turk's last address?... Okay. If anything breaks you know where to reach me. I'm taking Gloria home... Right.

He hangs up the phone. Gloria looks out the window and then turns to him.

GLORIA
Hey, this is the way to the bridge. I thought you said you were going to drive me home.

TONY
I did. My home.

Tony keeps nonchalantly looking straight ahead as he drives. Gloria is about to say something. Then smiles to herself and settles back in the seat. Tony looks over at her.

TONY
(continuing)
That's okay isn't it?

GLORIA
(nonchalantly)
I'm not sure. We'll just have to play it as it lays.

Tony grins and drives on.

78 EXT. THE GOLDN GATE BRIDGE - NIGHT

With the lights of San Francisco reflected in the black waters of the bay Tony drives across the bridge to his home in Sausalito.

79 EXT. SAUSALITO MARINO - NIGHT

Tony parks his car and he and Gloria walk out along the pier. The lights of San Francisco and the Golden Gate Bridge sprakle in the background.

80 EXT. TONY'S HOUSEBOAT - NIGHT

Tied to the end of the pier is a beautiful old single storied wooden houseboat. Gloria is impressed as Tony leads her down the gangplank.

GLORIA
This is it?

TONY
Yep. Watch your step. You need a hand?

GLORIA
No. I'm all right... Oops!

She slips. Tony is right there to grab her and he pulls her into his arms. They are face to face. Tony smiles.

TONY
Maybe I should carry you.

GLORIA
(a little embarrassed)
No, thanks. I'm okay. Really.

He keeps holding her close.

TONY
You know, you have the prettiest green eyes I've ever seen.

Gloria relaxes and smiles. He lets her go and they walk out hand in hand onto the deck of the houseboat. A dog BARKS from inside as Tony unlocks the door.

81 INT. THE HOUSEBOAT - NIGHT

As Tony and Gloria step inside a boisterously cute terrier barks a friendly greeting. Tony plays with him for a moment while Gloria takes off her coat and looks about.

TONY
Hi, ya Mutt! Been a good dog? Catch any seagulls, huh? How about some supper? You hungry?

The terrier barks. He clearly loves Tony and Tony clearly loves playing with him. They go out to the kitchen.

(CONTINUED)

81 CONTINUED:

Gloria surveys the room with growing appreciation. Inlaid wood paneling is on the walls and floors. Tiffany lamps, plants, rugs and large pillows are scattered around the circular fireplace in the center of the room. An antique barber chair stands by the bookcase and a mariner's brass telescope stares out the huge glass window through which we can see the lights of the city twinkling across the bay. Gloria walks out to the kitchen where Tony has finished preparing the terrier's meal. He opens the back door and puts it out on the deck.

TONY
There you are, Mutt. You eat that and then we don't want to hear a peep out of you for the rest of the night. Got that? Okay.

He closes the door and turns to Gloria.

TONY
(continuing)
Well, now. What can I get for you? Don't answer. I know just the thing.

GLORIA
No hot milk.

TONY
Never touch the stuff.

He begins to prepare some Irish coffee, taking some mugs from their hooks, pulling out some brandy and turning on the coffee machine. Gloria smiles.

GLORIA
This place is really nice. It's surprising.

TONY
How come?

GLORIA
Well, most men living alone are not so... I don't know...

TONY
Not so what?

GLORIA
(struggling for the word)
Neat... Sensitive... It's beautiful.

(CONTINUED)

81 CONTINUED:

TONY
Thank you.

GLORIA
You're welcome. Can I help?

TONY
Yeah. Get me some cream.

Gloria goes to the refrigerator and stops to read a note stuck to the door.

GLORIA
What's this?
(reading)
"Darling -- You are out of eggs and cottage cheese. I'll pick them up tomorrow. Love. Monica."
(amused)
Who's Monica?

TONY
(straightfaced)
My maid.

GLORIA
(with a twinkle)
She sounds very efficient.

TONY
Yeah. She comes in twice a week and really clears the decks.

GLORIA
Trims the sails.

TONY
Blows the pipes.

Gloria suppresses a giggle.

GLORIA
How long has she been doing all this?

Tony crumples up the note and playfully throws it into the garbage.

TONY
Too long, I fear. It's up oars and farewell Monica. I'm ready to set a new course.

GLORIA
You mean, put into a new port.

(CONTINUED)

81 CONTINUED: (2)

TONY
Maybe... But first you've got to run with the wind. Toss and tumble. Pitch and plunge.

GLORIA
Rock and roll.

TONY
Good idea. The stereo's next to the T.V.

GLORIA
Okay, skipper.

Gloria exits to the living room.

TONY
Hey, green eyes.
(as she turns)
Welcome aboard.

82 INT. THE HOUSEBOAT - NIGHT

It is an hour later. We PAN from the stereo that is playing a romantic version of "Taking Changes", past the television whose sound is off but whose picture is tuned to a late evening newscast featuring the Pope's visit to Disneyland, over to the couch where Gloria and Tony lit only by the firelight are seated together looking out the big glass window at the lights across the bay. Tony has lit a joint and the smoke from it rises in a thin, lazy dance. Gloria takes a puff and hands the joint back to Tony. She exhales and smiles.

GLORIA
It's true what they say. Cops have the best dope.

TONY
(with a shrug)
Busting dopers is such a dumb game. I don't play it anymore. So go on. What happened after the divorce?

GLORIA
Nothing. I went back to work... Well, I guess I did become a kind of hermit. My sister, the one who's getting married Sunday, told me to start taking chances. So I pick up a hitchhiker and look what happened.

(CONTINUED)

82 CONTINUED:

TONY
Oh, it hasn't turned out that badly.

GLORIA
I almost got killed.

TONY
Yeah, but you met me.

GLORIA
That's true.

TONY
It's been my experience the best things happen when you face the fear and walk on through.

GLORIA
That's easily said.

TONY
(laughs)
Yeah. I know. You want anymore of this?

GLORIA
No thanks.

He puts out the joint and pulls her towards him. She smiles and he kisses her gently on the mouth.

GLORIA
(continuing)
I'm very happy you were assigned to protect me.

TONY
I do it well, don't I?

GLORIA
You do it very well.

She leans over and kisses him and they fall back on the couch.

83 EXT. THE HOUSEBOAT - NIGHT

From outside we see them through the window and as the MUSIC surges we PULL BACK to a HELICOPTER SHOT that rises above the houseboat and HOLDS to include the Golden Gate Bridge and the twinkling lights of San Francisco. We DISSOLVE to DAWN and catch the early morning sunshine sparkling on the waters. Still in the helicopter we DROP DOWN to the houseboat where Gloria dressed in Tony's blue bathrobe is taking in the beauty of the bay.

84 EXT. THE HOUSEBOAT - DAY

Mutt, the frisky terrier, comes down the gangplank with the morning newspaper in his mouth. He runs around the deck to Gloria who greets him, pets him and takes the newspaper inside to the kitchen.

85 INT. THE HOUSEBOAT - DAY

Gloria enters the bedroom with a breakfast tray and puts it down quietly at the foot of the bed. She looks up. Tony is sitting up in bed with his hands behind his neck smiling at her.

GLORIA
I thought you were still asleep. Good morning.

TONY
Good morning.

GLORIA
Breakfast and the news of the world.

She brings the newspaper over to him and sits on the side of the bed. He leans over and kisses her then settles back.

TONY
Hey, I could get used to this.

GLORIA
So could I.

She leans over and kisses him. Their long, lingering kiss is broken off by the RING of the telephone. Tony answers it.

TONY
Yeah... Oh, hi, Fergie... What?
(very professional)
Okay, tell Crowley I'll meet him there. You meet me at Gloria's. I want you to stay with her all day... Right. Bye.

He jumps out of bed and pulls on his slacks.

TONY
(continuing)
Come on, we've got to hurry. I'm going to drop you home.

GLORIA
Wait a minute. I've got to go to work today.

(CONTINUED)

85 CONTINUED:

TONY
No you're not. Fergie's coming over and he's going to stay with you all day.

GLORIA
(seductively)
How about tonight?

Tony considers this for a moment.

TONY
We'll flip a coin.

A pillow hurled by Gloria hits him in the face and he falls down into a chair.

86 EXT. GLORIA'S APARTMENT - DAY

Tony and Gloria drive up and park. Tony gets out and looks around.

TONY
That's funny. I don't see Fergie's car.

They go into the apartment.

87 INT. GLORIA'S APARTMENT - DAY

Tony and Gloria climb to the top of the stairs and stop. The door to Gloria's apartment is ajar. Tony pulls his gun and steps cautiously into the room. Gloria follows behind him. Suddenly a python sticks its head up over a chair and Tony jumps back with a bloodcurdling yell.

TONY
Son of a bitch!

Mister Hennesey sticks his head up from behind the couch where he is fixing the gas pipes for the fireplace.

MR. HENNESEY
What's the matter? Oh, Gloria, it's you.

Gloria comes around the chair to comfort Esme who at Tony's scream quickly tried to hide her head beneath the cushions.

GLORIA
Yes. We just got in. Poor Esme. Look, Tony, you frightened her.

(CONTINUED)

87 CONTINUED:

TONY
I frightened her! She scared the shit out of me!

GLORIA
(stroking Esme)
Poor baby. Don't you listen to him.

TONY
Mister Hennesey, have you seen Inspector Fergusson this morning?

Hennesey is surrounded by his many tools, pipes, new tiles and spread out newspapers.

MR. HENNESEY
No. I just got here myself. I'm gonna fix the fireplace. 'Course the damn thing's gonna be a lot tougher than I thought.

TONY
Well, please keep an eye on Gloria. Inspector Fergusson will be here any minute.
(to Gloria)
Now, be careful. Stay with Fergie and you'll be safe.

GLORIA
Don't worry. I'll be fine.

TONY
I've got to go.
(he kisses her lightly)
See ya.

He goes to the door. Gloria is a little disappointed at the perfunctory kiss.

GLORIA
Is that all?

TONY
(turning)
No. Lock the door. And don't open it for strangers. I'm serious.

GLORIA
You're right. Bye.

He kisses her again and she closes the door making a special effort to lock it with the bolt.

(CONTINUED)

87 CONTINUED: (2)

MR. HENNESEY
I heard you let a dwarf in here yesterday. I thought you were warned about that.

GLORIA
Oh, it was horrible...

MR. HENNESEY
Yeah, I can see. It's amazing what damage a little guy can do.

GLORIA
Oh, it wasn't his fault. I attacked him. I couldn't believe myself. Suddenly I was overcome with aggression.

MR. HENNESEY
We anthropologists call it the 'fight response'. When backed into a corner with no other recourse the human animal will attack. Don't worry about it. It's in all cultures.

GLORIA
The 'fight response'.

MR. HENNESEY
Yes. 'Course that's a long way from the violence conditioning that we've gotten ourselves into, the programmed aggression we see around us every day.

GLORIA
You mean that's not inherent in us?

MR. HENNESEY
No. That's learned. That we teach ourselves. Like cut-throat competition. Climb the ladder of success by attacking the ones above and clubbing the ones below. Esme! Get away from those matches. Go on!

GLORIA
Well, it seems to me just because we learned something today doesn't mean that we have to reach it tomorrow.

MR. HENNESEY
Exactly. In the game of life we make up the plays. Esme, god damn it!

(MORE)

(CONTINUED)

87 CONTINUED: (3)

MR. HENNESEY (cont'd)
(he knocks her away)
At breakfast this morning she ate my pickle. I'm beginning to think she's pregnant.

88 EXT. FORT POINT - DAY

Tony drives his car down the dusty road that leads to the old abandoned fort that sits on the edge of the bay under the Golden Gate Bridge. He parks and walks over to Crowley standing by an ambulance. Other uniformed policemen are searching the grassy knoll around a freshly uncovered shallow grave.

TONY
How's it going?

CROWLEY
Recognize the corpse?

The Attendant pulls back the shroud over the body that they are loading into the ambulance. Tony looks and grimaces.

TONY
Scarface.

CROWLEY
We found him over there. A fisherman reported the smell.

TONY
Anything on the body?

CROWLEY
Nothing.

TONY
So it's back to basics -- search the area and try to find witnesses.

CROWLEY
Morgan's on that. I don't mind telling you, Tony, this one has got me scared. An assassination is going to take place tonight and we're digging up nothing on nothing.

TONY
Yeah, I know. There has to be something somewhere. What is it? What's the clue? What have we overlooked?

89 INT. GLORIA'S APARTMENT - DAY

As if in answer to Tony's question we see the packet of cigarettes with the KODACROME film inside still sitting on the end table by the potted plant. Suddenly Esme crawls by and Mister Hennesey's hands come into frame and brush her aside.

MR. HENNESEY
Come on, now. You're getting in the way. How about a little swim for awhile? Would you like a soak in the bathtub, huh? Okay, I'll...

He stops short when he turns around and sees Gloria posed in the bedroom doorway. She has changed into her bridesmaid's dress and with the sunlight bouncing off her blonde hair she truly looks the picture of spring loveliness. She smiles as she grandly models the dress.

GLORIA
Well, what do you think?

MR. HENNESEY
Oh, darlin'. I never had a daughter but if I did I'd want her to be you.

GLORIA
Thank you. That's sweet. And look here. You just take off this and this...

She removes the formal bridal sections of the dress making it an informal cocktail outfit.

GLORIA
(continuing)
... and good-bye bridesmaid. I'm ready for a night on the town.

The phone RINGS.

MR. HENNESEY
I think I'd rather see you as a bride.

Gloria crossing to the phone answers Hennesey with a wink.

GLORIA
I'm working on it.
(picks up phone)
Hello? Oh, Fergie... What?... Sure, if Tony wants me to go there. What's the address?...

She writes an address on a pad by the phone and rips off the page. Mister Hennesey has gone into the bedroom carrying Esme over his shoulder.

(CONTINUED)

89 CONTINUED:

GLORIA
(continuing)
Okay, if it's that important I'll come right away... What? Bring my umbrella? But it's beautiful outside. Hello?... Hello?...

Mister Hennesey walks back into the room. Gloria turns to him with a shrug.

GLORIA
(continuing)
He hung up.

90 INT. FLOPHOUSE - DAY

Fergie who has been wounded in the shoulder, is tied to a chair with the Albino holding a pearl-handled knife to his throat. Stiltskin is holding the phone.

FERGIE
(protesting)
I wasn't trying anything. I just told her what you told me.

Stiltskin slaps him across the face then speaks with quiet menace.

STILTSKIN
Don't get smart, copper. It ain't fittin'.

91 EXT. FLOPHOUSE STREET - DAY

Gloria drives up in her little yellow VW, parks and looks around. She gets out still in her modified bridal outfit and takes her umbrella before locking the car. The street is empty -- a run down district in a very sleazy section of town. Gloria checks the address she wrote down, shrugs away her doubts and crosses the street. On the ground floor of the old building are a boarded-up pawnshop and a massage parlor separated by a staircase between them. Gloria stops to read the sign: "Venus' Pleasure Garden and Massage Parlor. All Fantasies Fulfilled, Private Rooms, Foxy Girls." She checks the numbers at the entrance then goes up the stairs.

92 INT. FLOPHOUSE - DAY

At the top of the wooden stairway Gloria pauses and looks about.

92 CONTINUED:

GLORIA
Hello. Anyone here?... Tony? ... Fergie?...

She steps up to a door and knocks. From inside we hear Fergie yell out.

FERGIE (o.s.)
Run, Gloria! It's a trap!

The door flies open. Turk is standing in the doorway and behind him Gloria sees Stiltskin, the Albino and Fergie tied to a chair. Stiltskin knocks Fergie over the head with a blackjack. Turk lunges for Gloria. With a swipe of her umbrella handle she bashes him in his one good eye and runs off down the stairs.

93 EXT. FLOPHOUSE STREET - DAY

Gloria runs to the entrance but stops suddenly in the doorway. Parked across the street she sees a grey Cadillac driven by Gerda Casswell with the Archbishop sitting in the front seat beside her. Gloria ducks back inside before they can see her.

94 INT. FLOPHOUSE - DAY

Gloria runs to the back of the building looking for another way to escape. Stiltskin and the Albino, shouting at Turk for his stupidity are rushing madly down the stairs. Gloria is terrified and seeing a side door to the massage parlor marked "Employee's Entrance" she dashes inside.

95 INT. MASSAGE PARLOR - DAY

MRS. VENUS, a fat, peroxide blonde is sitting at her desk chewing gum and reading "The Soap Opera News." She looks up as Gloria enters.

MRS. VENUS
A little late, aren't you, honey?

GLORIA
Huh?

MRS. VENUS
You're Twyla's replacement, aren't you?

GLORIA
(panicked)
Eh, yes.

(CONTINUED)

95 CONTINUED:

MRS. VENUS
Good. You've got a customer waiting in Room Five. Is that your costume?

GLORIA
Huh?

MRS. VENUS
Your costume. Twyla used to come as a nun with black net stockings and a leather riding crop.

GLORIA
Oh... I'm a bridesmaid.

Mrs. Venus nods her approval but looks at the umbrella with some puzzlement.

GLORIA
(continuing)
This is my parasol.

She opens it and holds it over her shoulder, twirling it as she smiles. Mrs. Venus, although never having seen this act before, will go along with anything.

MRS. VENUS
That's real nice. Sorta classy. We could use some more of that around here.

Through the front window Gloria sees Stiltskin go over to the grey Cadillac. She turns to go.

GLORIA
Is this the...?

MRS. VENUS
That's right, honey. Straight on down the hall.

Gloria rushes through the beaded curtain in search of the back exit.

96 EXT. FLOPHOUSE STREET - DAY

Standing by the grey Cadillac, Stiltskin has just informed Gerda of Gloria's escape.

GERDA
God damn it! Get her!

97 INT. MASSAGE PARLOR - DAY

Gloria rushes down the hallway with rooms on either side, around the corner, past the tiled jacuzzi pool to the back door. She looks out and sees the Albino searching the back yard. Controlling her fright she returns to the hallway and seeking an escape to the side alley, she bursts into Room Five.

98 INT. ROOM FIVE - DAY

Lying on the massage table with a towel around his waist and a pair of binoculars up to his eyes is the accountant and part-time Lothario, Stanley Tibbets. Gloria dashes around the table to the window.

GLORIA
Excuse me. This will just take a minute.

Stanley is too cool to look up as she enters. He peers through his binoculars at the ceiling and as he talks slowly works his way over to the window where Gloria is peeking through the curtains out into the alley.

STANLEY
Take your time, pussy-pie. We've got all day for a little afternoon delight.

He bursts into song and midway we CUT to his POV as he PANS DOWN from the ceiling and around the room to Gloria.

STANLEY
(continuing; singing)
I feel the earth (ugh) move (ugh)
under my feet.
I feel the sky tumbling down,
a-tumbling down.
I just lose control
Down to my very soul
I get hot and cold
AAHHHH!!!

Stanley spies Gloria. He throws his binoculars up in the air, leaps off the table and wraps the towel around him.

STANLEY
(continuing)
Oh, my god! It's <u>you</u>!

Gloria turns from the window with annoyance.

GLORIA
Shush!

(CONTINUED)

98 CONTINUED:

She goes back to peeking through the curtains. Stanley grabs for a sheet.

STANLEY
Why? Why me? What have I ever done to you? Why are you following me? Why?

Gloria sees the Albino walking down the alley and quickly ducks her head back in the room. For the first time she recognizes Stanley.

GLORIA
Stanley!

STANLEY
Why are you persecuting me?

GLORIA
What are you doing here? Never mind. You've got to help me.

STANLEY
Please. Don't tell anyone you saw me here. This is my first time, I swear. I'll never do it again, I promise.

Gloria crosses to the door.

GLORIA
Be quiet!

STANLEY
What's so bad, anyway? I didn't do anything. I never do anything.

Gloria peeks out the door then closes it and turns to the sheet-draped Stanley who is packing his binoculars into his flight bag and trying to pick up his clothes.

GLORIA
Stanley, listen. You've got to help me.

STANLEY
Help you? But I don't know this place. I told you, I've never come here before.

GLORIA
This is a matter of life and death. It's very important.

(CONTINUED)

98 CONTINUED: (2)

STANLEY
What do you want me to do?

GLORIA
There's a phone out by the pool. Go out there and call the police.

STANLEY
The police! Oh, my god! The police!

GLORIA
Tell them to get here immediately. Tell them to raid the place.

STANLEY
A raid! You want me to call for a raid! Are you crazy? Do you know what they will do to me? Oh, my god! The headlines!

GLORIA
Stanley, listen to me. Many lives are in danger. My life. Your life. There's men outside who are killers!

STANLEY
But why me? I'm just an accountant. I'm not even using my real name.

GLORIA
Stanley, get out there and call the police. You can leave before they get here. Go on. Here's a dime. I'll keep an eye on your clothes.

She gives him a dime and pushes him out the door.

99 INT. MASSAGE PARLOR - DAY

Stanley with a sheet wrapped around him looks about and scurries down the hall to the jacuzzi. He puts a dime in the telephone and begins dialing. Meanwhile, Gloria sticks her head out from Room Five. The hallway is clear. She creeps down to the corner and peeks around it. Through the beaded curtain she can see Stiltskin talking to Mrs. Venus. Quickly she rushes back down the hallway. The Albino has entered through the back door and is walking towards her checking the rooms to the right and left. Gloria sees him just as he sees her. She runs around the corner to where Stanley is talking on the phone to the police. He is pinching his nose to disguise his voice.

(CONTINUED)

99 CONTINUED:

STANLEY
That's the address. That's right. Come quickly. It's a matter of life and death...

Gloria grabs the phone and shouts into it before the Albino who is racing behind grabs her and pulls her away.

GLORIA
Tell Lieutenant Carelli... Tony Carelli... Help!...

Hearing the commotion, Stiltskin races round the corner and rips the receiver from the phone. The Albino is hauling off a muffled but kicking Gloria. Stanley is so confused but he tries to protest. Stiltskin spins him around and hurls him into the pool.

100 INT. TONY'S OFFICE - DAY

Tony is seated at his desk, overworked and cranky. He is talking on the phone.

TONY
I don't know what to tell you, Morgan. We got less than three hours. Go out and check 'em again.

He hangs up. Lieutenant Dickinson enters.

DICKINSON
Got a guy down here says he saw Turk last week but can't be sure. You want to question him?

TONY
Yeah, I guess so.

DICKINSON
And there's a Mrs. Monk who wants to see you.

TONY
Okay, okay. Anything from the F.B.I.?

He takes his coat and they walk together down the hall.

DICKINSON
No, nothing.

TONY
How about Central Intelligence in Sacramento?

(CONTINUED)

100 CONTINUED:

DICKINSON
Nothing.

TONY
Nothing on nothing. This is great.

101 INT. POLICE STATION - DAY

Tony and Dickinson cross by the front desk where suspects are first brought in and booked. Mrs. Monk is sitting quietly on a bench holding a file, fascinated with all the police activity. She jumps up when she sees Tony and walks over to him.

MRS. MONK
Oh, there you are, Lieutenant. I have found the information on the "Tax the Churches League". A most fascinating sleuth. I was on the phone to Albany this morning then got these photos from the Times.

She hands her file to Tony who looks at the photographs.

TONY
Who's this?

MRS. MONK
That's Delia Darrow. She's the founder of the League before it...

TONY
Wait a minute. This is Miss Casswell!

MRS. MONK
No, no. It's Delia Darrow. She and her husband founded the League -- rather violence oriented, I'm afraid. They were sent to prison in 1963 for the attempted kidnapping of the Reverend Billy Graham.

TONY
Dickinson, find out all you can on this Delia Darrow.

Dickinson leaves with the file. Suddenly through the front doors comes several policemen ushering in Mrs. Venus and a couple of her hookers. There is much commotion and most of it is being caused by a wet and dishevelled Stanley Tibbets, wrapped in a sheet and trying to explain his innocence to anyone who will listen.

(CONTINUED)

101 CONTINUED:

STANLEY
I don't know what happened. I've never been to the place before. I wasn't doing anything.

MRS. MONK
Oh, my! Isn't police work exciting.

TONY
Look, thank you very much, Mrs. Monk. This is the first hot lead I've gotten all day.

MRS. MONK
Oh, I should thank you, Lieutenant. You know, I tried calling Gloria but her landlord said she left this morning to meet you. I expected to see her here.

TONY
What?

MRS. MONK
Well, that's what he told me. So thank her for recommending me. I enjoyed it immensely. And anytime...

Tony suddenly realizes what has happened and he tears off leaving Mrs. Monk in mid-sentence. She watches him go then turns just as the protesting Stanley is being led over to the bench and told to sit down and wait. Mrs. Monk listens to him with mounting fascination.

STANLEY
But, Officer, I just wanted a little massage. A little wintergreen for my back. I have a bad back. Right here -- all up and down here. I didn't know what kind of a place it was. Sure I paid my money but nothing happened. Nothing happened!

MRS. MONK
Oh, that's too bad.

And she pats Stanley gently on the arm.

102 INT. GLORIA'S APARTMENT - DUSK

Tony has interrupted Mister Hennesey's clean-up after fixing the fireplace and is anxiously questioning him about Gloria's disappearance.

(CONTINUED)

102 CONTINUED:

TONY
Didn't you get the address?

MR. HENNESEY
No, she just said Fergie called to tell her to meet you. Though come to think of it, she was a little puzzled when he told her to bring her umbrella.

TONY
Damn it! I should have stayed with her.

MR. HENNESEY
So you think she's been captured by this fellow, Siltskin?

TONY
I'm sure of it. And I think I know where to begin looking.

He starts to leave.

MR. HENNESEY
Wait a minute. Where are you going? If Gloria's in trouble, I'm going with you.

TONY
Thanks for the offer, but this could be dangerous. I can't be worrying about your safety as well.

Hennesey responds with an outraged snort. After a few quick slashes of the air and a wild yell he delivers a devestating karate chop to a piece of tile, smashing it to bits. He looks up at Tony with rakish satisfaction.

MR. HENNESEY
Black belt since 1945.

TONY
Okay, but hurry up. We haven't got much time.

Tony checks his gun while Hennesey switches off the gas fire. He looks around for Esme who is curled up on the hearth.

MR. HENNESEY
You be a good girl now. What the...!

Esme has stuck her head up above the end table and is hovering over the celebrated cigarette packet by the potted plant.

(CONTINUED)

102 CONTINUED: (2)

Hennesey smacks her away and picks up the crumpled packet.

MR. HENNESEY
(continuing)
How many times have I told you, don't eat the cigarettes!

He throws the packet onto the grate where the hot coals soon ignite the cellophane and it begins to burn. Tony sticks his gun in his holster and makes for the door.

TONY
Come on, let's go.

Hennesey grabs his coat and follows. Esme watches them exit, then looks at the crumpled cigarette burning on the grate. The roll of KODACHROME film inside catches and the flames quickly devour it. Esme observes it for a moment. Then, turning directly into CAMERA, she shows the audience her weary disgust with all this nonsense by crossing her eyes and flicking her tongue.

103 EXT. A STREET - NIGHT

Tony and Hennesey are driving in Tony's car down the street toward the Archbishop's house. Tony sees a grey Cadillac ahead of them turn into the Archbishop's driveway. For a brief second he catches a glimpse of the driver.

TONY
Hey! That can't be... Wait a minute!

He turns to the side of the road and parks. Scrambling out of the car, he gestures for Hennesey to follow.

TONY
(continuing)
C'mon.

They cross the street and sprint up the Archbishop's driveway.

104 EXT. ARCHBISHOP'S RESIDENCE - NIGHT

Stepping out of the grey Cadillac, the driver, a moustached man in a chauffeur's uniform and a pair of dark glasses, clumsily knocks his hat off, revealing the familiar bald head of Turk. He picks up the hat and, looking in the car's side mirror, pulls it down on his head. He checks the phony moustache and takes off his glasses to tenderly examine his two black eyes. Suddenly a hand taps him on the shoulder and he turns to face a grinning Tony.

(CONTINUED)

104 CONTINUED:

TONY
Hello, Turk. We've been looking for you.

Turk throws a punch at Tony who ducks and delivers one back. Turk reels into the arms of Mr. Hennesey who with two quick chops to the back of the neck renders him unconscious. Turk slumps to the driveway like a stringless puppet. Hennesey looks over at Tony.

MR. HENNESEY
Jungle training.

TONY
Very impressive. Drag him off to the bushes and meet me around back.

Tony draws his gun and starts around the house toward the back lawn.

105 EXT. ARCHBISHOP'S RESIDENCE - NIGHT

Tony, creeping through the shadows, stops under the large living room window and slowly raises his head to peek inside. Standing around in full evening dress are Gerda, Stiltskin and the Archbishop, looking rather nervous in his formal red satin cape. Stiltskin checks his gun and silencer which he carries inside his tuxedo. Gerda checks the time and asks about Turk while the Archbishop, much to her disgust, pours himself another drink. Tony drops down and makes his way along the side of the house to the kitchen.

106 INT. ARCHBISHOP'S KITCHEN - NIGHT

Tony, as quietly as possible, breaks a small pane of glass on the kitchen door and opens it. He steps inside and listens to see if he was heard. From the pantry he HEARS a groan. Unlocking the door and turning on the light he sees Fergie laid out on some old potato sacks. He has a bandage around his shoulder and one around his head. Tony rushes to his side.

TONY
Fergie! Fergie! Are you okay?

FERGIE
Tony?...

Fergie seems to have been drugged but when he recognizes Tony he shakes it off and speaks with great urgency.

(CONTINUED)

106 CONTINUED:

FERGIE
(continuing)
Hurry. You've got to stop them. Stiltskin's been hired to kill the Pope.

TONY
What?

FERGIE
At the opera. Tonight.

TONY
And the Archbishop, too?

FERGIE
No. That's not the Archbishop. They murdered him. That's his twin brother.

TONY
Twin brother. And Gloria. Where's Gloria?

FERGIE
They've got her upstairs. Go on. I'm all right. It's just a flesh wound.

Fergie struggles to get to his feet, trips and knocks over a large metal pot which crashes to the floor with a horrible racket.

107 INT. ARCHBISHOP'S LIVING ROOM - NIGHT

At the SOUND of the clatter, the Archbishop stops pouring himself a drink and looks up, full of fear.

ARCHBISHOP
What's that?

GERDA
It must be that idiot, Turk. See what's keeping him. We're late as it is.

Stiltskin goes outside.

108 INT. ARCHBISHOP'S RESIDENCE - NIGHT

Stiltskin comes out of the living room and sees Tony mounting the staircase to the Archbishop's study.

(CONTINUED)

108 CONTINUED:

Stiltskin draws his gun and FIRES. The bullet misses and Tony quickly vaults over the bannister and drops to the ground floor.

109 INT. ARCHBISHOP'S LIVING ROOM - NIGHT

Gerda and the Archbishop react to the SOUND of the shots.

ARCHBISHOP
What's that?

GERDA
Shut up.

She hurries to the door.

110 INT. ARCHBISHOP'S RESIDENCE - NIGHT

Stiltskin runs after Tony and FIRES again. Tony flings open a door and leaps down the short steps to the wine cellar.

111 INT. WINE CELLAR - NIGHT

Tony runs down between the racks of bottles to a window at the end. He hops up onto a crate, but the window is locked. He HEARS Stiltskin enter the wine cellar, pulls his gun and FIRES. Stiltskin darts behind one of the racks. Tony jumps down to behind the racks and with a mighty effort pushes one of them over. He then springs across the aisle and watches the racks fall toward Stiltskin like giant dominoes. Stiltskin HEARS what's happening. He knows he is in imminent danger of being crushed. He makes a break for the door but Tony FIRES and keeps him pinned down. The tumbling racks fall one after another. Stiltskin screams. The last one falls on top of him with a thunderous CRASH. Tony runs down the aisle. All that he can see of Stiltskin is an arm sticking out from beneath a rack as a thin trail of blood runs with the wine across the cement floor. Tony bends down to pick up Stiltskin's gun when a voice at the doorway tells him to halt.

GERDA
Stop right there, Lieutenant.
Drop the gun or I'll shoot.

Tony turns and sees Gerda at the top of the steps with a gun pointed at Gloria's head. Slowly he lifts his hands and drops the gun.

112 INT. ARCHBISHOP'S LIVING ROOM - NIGHT

The Archbishop, having tied up Tony and Gloria to some chairs, helps himself to a drink from the sideboard. Gerda stands before Tony still holding a gun in her hand.

TONY
I don't get it. Stiltskin is dead. The police know all about you. There's no way now for your crazy plan to work.

GERDA
They may know about Delia Darrow. And they may find out about Charlie here. But the plan is still going to work. The statement will be made.

ARCHBISHOP
(nervously to Gerda)
But don't you think we should get out of here? Turk's disappeared. We don't have to wait around.

GERDA
All in good time, Charlie. It is only seven forty-five. The quarry is just entering the trap.

113 INT. THE OPERA HOUSE LOBBY - NIGHT

With great fanfare, the POPE, an old, rotund, jovial Italian dressed in white and followed by cardinals and other dignitaries, enters the lobby of the opera house. He is greeted with pomp and ceremony by the bishops of the World Council of Churches and introduced to the governor, the mayor, their wives, foreign ambassadors and other officials. The array of costumes and jewels on both men and women combine to form an ambiance of great riches and pageantry. Waving and smiling, the Pope mounts the grand staircase. All seems safe and secure until we ZOOM in on the Albino waiting and watching from the back of the crowd.

114 INT. ARCHBISHOP'S LIVING ROOM - NIGHT

Gerda relaxes and puts the gun down on the table as she smugly explains the plan to Tony and Gloria.

GERDA
You see, Lieutenant, your relentless pursuit forced us to come up with a contingency plan.
(MORE)

(CONTINUED)

114 CONTINUED:

GERDA (cont'd)
It is foolproof. If, by the end of the first act, the Pope has not been disposed of in our original way, Whitey Jackson will open fire from a box. He will also fire if the Pope unexpectedly leaves his seat or if the police arrive in the auditorium.

GLORIA
But why kill the Pope? He means nothing to you.

GERDA
He is a symbol, a symbol of the vast wealth and corporate power of the world's churches.

ARCHBISHOP
Like my dear, dead brother he hides behind the skirts of the sham called organized religion whose one aim, covert and unrelenting, is to rob true spirituality of its life and perpetuate a corpse of superstitious righteousness and implacable authority.

GERDA
Charlie, don't excite yourself.

ARCHBISHOP
My brother -- well, look around you. Is this a stable? Or a palace for a prince of the church. In the past, people rose up and slaughtered their kings. Tonight begins a revolution long overdue.

Tony looks beyond the couch and sees the French doors leading to the garden mysteriously open and then silently close.

GERDA
Ten years ago we attempted a peaceful campaign for the taxation of these billion dollar corporations. They support the economic system and so the economic system supported them. We were attacked, laughed at, and finally imprisoned...

(CONTINUED)

114 CONTINUED: (2)

As she speaks, Tony is taken aback to glimpse a hand rise up to the sideboard and steal an unopened bottle of Coca-Cola.

GERDA
(continuing)
But it was there in those hell holes where the spirit is bound and the mind is shackled that we realized the single, most effective way to bring about radical change -- the historically proven path of violence!

Suddenly Hennesey stands up from behind the couch and hurls the bottle of Coca-Cola at the Archbishop. It knocks him on the head with a loud BONK and he falls to the floor, unconscious. Gerda spins around, spies Hennesey and dashes across the room for the gun on the table. Hennesey sees what she's after and with a flying leap he tackles her around the legs and brings her down. Together they go sliding across the polished floors face down on an Oriental rug. Gerda is the first to recover. She turns around, slaps Hennesey across the face and then bringing up her knee, knocks him on the chin. He reels back against a chair. Gerda scrambles to her feet. In an instant, Hennesey jumps up and squares off in front of her. He adopts a karate pose. She does the same. Tony turns to Gloria.

TONY
What's he doing?

GLORIA
I'm not sure but I think it's called the fight response.

MR. HENNESEY
AHHEEEYAA!!!

With his cry of attack, Hennesey delivers his first blow, a quick jab followed by a lightning kick. Gerda expertly steps aside and counters with a blitzkrieg of short jabs and wide sweeps. She forces Hennesey to the wall and only a deft duck saves him from a devastating chop. As it is, Gerda's hand demolishes the table and while she tries to recover, Hennesey manages to get a knee in her back. She drops to the floor, grabs his foot and he falls down alongside her where they wrestle and tumble and smash things.

(In the middle of this vicious battle, we CUT TO a section of SLOW MOTION showing balletic blows, recoils and grimaces, all set to the appropriate orchestration.)

(CONTINUED)

114 CONTINUED: (3)

Hennesey and Gerda roll across the floor. Hennesey makes it to the wall and scrambles up. Suddenly he screams. Gerda is biting his leg. Grabbing a portrait of "The Laughing Cavalier" off the wall, he smashes it over her head and gets away. Gerda is momentarily stunned but she manages to push a table into an attacking Hennesey's stomach, giving her time to recover. She removes the portrait from around her neck and is about to throw it away when she receives a blow over the head with an uprooted, potted palm. She grabs the plant and draws him into her fist -- a wild haymaker that topples him over the couch and lands him at Gloria's feet.

GLORIA
Look out!

Hennesey turns away, missing by inches a vicious stomp delivered by Gerda's foot. Hennesey grips her by the leg and flips her on her ass. Then seizing her arm, he flings her to her feet, throws her over his back, spins her around and hurls her into the grand piano. The piano collapses and so does Gerda. All the fight is knocked out of her. Hennesey, breathing heavily, turns to Tony.

MR. HENNESEY
She was a tough, old mama.

TONY
Come on. Get us out of here. We've got to get to the Opera House before the end of the first act.

GLORIA
But, Tony, it's already started. And the Opera House is clear across town.

TONY
I know, I know.

He struggles anxiously as Hennesey tries to untie the ropes.

115 INT. THE OPERA HOUSE - NIGHT

The CONDUCTOR gives the downbeat and the orchestra bursts into melody. The curtain goes up and across the faces of the elegantly dressed audience, we see its shadow rising. Seated on a specially-built dais in the front row of the balcony, the Pope and his party watch the stage where, in a set representing a colorful Japanese garden, a CHORUS of Japanese nobles are discovered, standing and sitting in attitudes suggested by native drawings. They begin to sing.

CHORUS
IF YOU WANT TO KNOW WHO WE ARE
WE ARE GENTLEMEN OF JAPAN... ETC.

(CONTINUED)

115 CONTINUED:

As the Chorus sings, moving about in their Kabuki wigs and fabulously painted faces, showing off their gaudy, silk costumes and striking poses with the opening and closing of their ceremonial fans, we INTERCUT with the Papal party and the governmental corps, noticing a similar taste in gaudy silk costumes, satin sashes, painted faces and airs of superiority. One old bishop waves his program like a fan, while a many medaled ambassador surreptiously adjusts his wig.

116 INT. ARCHBISHOP'S RESIDENCE - NIGHT

From a HIGH ANGLE we see Tony and Gloria run across the marble foyer to the front door. Tony is shouting at Hennesey.

TONY
Call Crowley and get him to have all units in the vicinity to meet me outside the Opera House. On no account are they to take action but to wait there till I arrive.

MR. HENNESEY
Okay.

TONY
And take care of Fergie.

117 EXT. ARCHBISHOP'S RESIDENCE - NIGHT

Tony and Gloria run out of the house and scramble into the grey Cadillac parked in front. Gloria looks at her watch.

GLORIA
It's eight-fifteen. We'll never make it.

TONY
Come on!

He starts the car and with spinning tires he races down the driveway and into the street.

118 EXT. STREETS - NIGHT

Tony in the grey Cadillac speeds past other cars while dodging and changing lanes. He runs a red light and for one block finds himself going the wrong way down a one-way street.

119 INT. THE CADILLAC - NIGHT

Gloria freaks as she sees the cars coming toward them.

(CONTINUED)

123 INT. THE STAGE LEFT BOX - NIGHT

The Albino steps into the box from a door concealed in the paneling. He brings with him a tool box which upon opening we see contains the neatly laid out parts of a marksman's rifle. Down on stage the song continues.

PISH-TUSH
AND WE ARE RIGHT I THINK YOU'LL SAY
TO ARGUE IN THIS KIND OF WAY
AND I AM RIGHT
AND YOU ARE RIGHT
AND ALL IS RIGHT TOO-LOO-RAY-LAY!

CHORUS
AND YOU ARE RIGHT
AND WE ARE RIGHT... ETC.

124 EXT. A NORTH BEACH CORNER - NIGHT

To the same happy beat of the song, a group of Hare Krishna singers are chanting and dancing on the corner across the street from "Uncle Luigi's Pizza Palace".

125 EXT. A STREET - NIGHT

Tony speeds up and over a San Francisco hill, sending a couple of terrified winos running into each other's arms.

126 INT. THE CADILLAC - NIGHT

Tony is driving with relentless concentration while Gloria, sitting beside him, is strapped in and holding on, her face white with terror. Suddenly up ahead she sees a group of Hare Krishna singers crossing in front of them. She cries out to Tony.

GLORIA
Watch out!

127 EXT. A NORTH BEACH CORNER - NIGHT

Tony swerves to miss the Hare Krishnas who flee in wild panic and the Cadillac jumps up on the curb and crashes into the front window of "Uncle Luigi's". Three great pots containing spaghetti, meat sauce and noodles topple all over the hood while LUIGI in sudden panic flips an unbaked pizza to the back of the room where it lands on a fat lady's head. Tony and Gloria get out of the car unhurt, but shaken. Luigi immediately grabs Tony by the shoulder and, speaking half English and half Italian, demands an explanation. In the back, the fat lady's husband sees the pizza on his wife's head and bursts out laughing. She slugs him and he falls off his chair.

(CONTINUED)

119 CONTINUED:

TONY
Damn! I forgot I don't have a siren.

He presses the HORN on the Cadillac continuously and the oncoming cars drive up onto the sidewalk or smash into other cars -- anything to get out of his way. Tony swings out of the street at the corner and speeds off into the night.

120 INT. THE OPERA HOUSE - NIGHT

The Pope and the audience are thoroughly enjoying the show as onstage PISH-TUSH, a lord of the court, sings with the chorus of Japanese nobles.

PISH-TUSH
AND YOU'LL ALLOW, AS I EXPECT
THAT HE WAS RIGHT TO SO OBJECT
AND I AM RIGHT
AND YOU ARE RIGHT
AND EVERYTHING IS QUITE CORRECT

CHORUS
AND YOU ARE RIGHT
AND WE ARE RIGHT... ETC.

121 INT. THE OPERA HOUSE LOBBY - NIGHT

Meanwhile the Albino, dressed in a dirty white engineer's work coat, is making his way toward the stage left box. An usher stops him. He shows her a pass and continues on, opening a door that leads to the backstage area. He locks the door behind him.

122 INT. THE OPERA HOUSE - NIGHT

Pish-Tush is continuing his lilting refrain.

PISH-TUSH
AND SO WE STRAIGHT LET OUT ON BAIL
A CONVICT FROM THE COUNTY JAIL
WHOSE HEAD WAS NEXT
ON SOME PRETEXT
CONDEM-NED TO BE MOWN OFF,
AND MADE HIM HEADSMAN, FOR WE SAID
"WHO'S NEXT TO BE DECAPITATED
CANNOT CUT OFF ANOTHER'S HEAD
UNTIL HE'S CUT HIS OWN OFF."

127 CONTINUED:

Gloria steps through the broken window to the street where Tony is arguing with Luigi. Both are now shouting in Italian and nose to nose are using wildly extravagant gestures.

128 INT. THE OPERA HOUSE - NIGHT

As the Chorus continues, the Pope whispering in Italian and with extravagant gestures explains to an aide how delighted he is with the singing.

CHORUS
AND I AM RIGHT
AND YOU ARE RIGHT
AND ALL IS RIGHT... ETC.

129 EXT. A NORTH BEACH CORNER - NIGHT

Giving up on Tony, Luigi pours out his distress to his customers and the gathering crowd of bystanders. Tony, ever mindful of the urgency of his mission, sees a young man step out of his snazzy, tall, custom-built camper to see what all the excitement is about. Tony, calling out to Gloria, runs over to him.

TONY
Look, I'm a police officer. I've got to get to the opera house. You've got to drive us.

The young man, a Rocky Mountain cowboy from Colorado called SANDY, is only too eager to help.

SANDY
Far out!

Tony hustles Gloria into the camper. Coming 'round to the driver's seat, he pushes Sandy over and takes the wheel.

TONY
This is a life and death emergency.

Tearing off from the curb with a screech of tire rubber, Tony races down the street. Sandy, sitting between Tony and Gloria, is beginning to get the seriousness of the situation.

SANDY
(softly)
Far out.

130 INT. THE OPERA HOUSE - NIGHT

The Conductor, with a sweep of his baton, swings the orchestra into playing a Gilbert and Sullivan favorite. With a Chorus of pretty girls, the three lead female SINGERS enter, dressed beautifully in colorful kimonos and coquettishly smiling behind their fans. They begin to sing.

THE THREE GIRLS
THREE LITTLE MAIDS FROM SCHOOL ARE WE
PERT AS A SCHOOLGIRL WELL CAN BE
FILLED TO THE BRIM WITH GIRLISH GLEE
THREE LITTLE MAIDS FROM SCHOOL.

YUM-YUM
EVERYTHING IS A SOURCE OF FUN

PEEP-BO
NOBODY'S SAFE, FOR WE CARE FOR NONE!

PITTI-SING
LIFE IS A JOKE THAT'S JUST BEGUN!

THE THREE GIRLS
THREE LITTLE MAIDS FROM SCHOOL

CHORUS
THREE LITTLE MAIDS WHO, ALL UNWARY,
COME FROM A LADIES' SEMINARY,
FREED FROM ITS GENIUS TUTELARY --
THREE LITTLE MAIDS FROM SCHOOL!

The Pope beams happily throughout. As does the audience. And so does the chubby, little HOUSE MANAGER who stands in the wings mouthing the words of the entire song. Up in the stage left box, however, the Albino has finished assembling his rifle. He is anxious, but resolute. Wiping the beads of sweat from his forehead, he closes the tool box and hides it behind the concealed panel.

131 EXT. CHINATOWN - NIGHT

Tony drives very fast and very recklessly down the narrow streets of Chinatown. As he skids around a corner, two Chinese winos hug each other for dear life.

132 INT. THE CAMPER - NIGHT

Sandy is sitting nervously between Tony and Gloria. No one is saying anything. Tony is maneuvering like a racing driver while Sandy and Gloria brace themselves on their seats as if on a runaway rollercoaster. Suddenly Sandy's face goes white. He sees something up ahead and swallows hard. It is a tunnel. He turns to Tony and tries to speak. No words come and Tony can't understand why the sudden panic.

133 EXT. THE TUNNEL - NIGHT

The camper with the very high top races toward the very low tunnel. Sandy's warning comes too late. With a heart-rendering crash, the camper roof smashes into the top of the tunnel. It crumples and tears off like the top of a sardine can and it also brings the vehicle to a sudden stop. Tony jumps out to take a look.

TONY
Damn! I forgot. This isn't my car.

Sandy and Gloria climb out, shaken but unhurt. Sandy stands back and takes a look at the damage. He speaks with great awe and wonder.

SANDY
Far out!

Tony, meanwhile, has run out to the middle of the street and flagged down the first approaching car. It is the "Hotel Fuijiama" airport limousine and the uniformed DRIVER, a Japanese-American, gets out to see what's up. Tony approaches him, showing his badge.

TONY
Police officer! I'll need your assistance. Gloria, come here.

DRIVER
Sure thing. Boy, that's some accident. How did it happen, anyway?

TONY
Why don't you go take a look?

The Driver ambles over to the camper, eager to see it up close while Tony, gesturing for Gloria to get in the other side, hops into the driver's seat and starts the engine. The driver turns around and sees them go.

DRIVER
Hey! Wait! Wait!

Tony speeds off into the tunnel.

134 INT. THE OPERA HOUSE - NIGHT

Onstage, the Three Little Girls from school are singing a merry song, poking fun at the haughty Japanese lords. But in the box we see in EXTREME CLOSEUPS cut to the rhythm of the music, the Albino putting a clip of bullets in his rifle and carefully cocking the bolt. He stands up and, keeping out of sight of the audience, sticks his head around the red velvet curtains to look out at the balcony.

(CONTINUED)

134 CONTINUED:

Below him the orchestra is playing and the Actors continue the song and dance.

THE THREE GIRLS
BUT YOUTH, OF COURSE, MUST HAVE ITS FLING
SO PARDON US
SO PARDON US
AND DON'T IN GIRLHOOD'S HAPPY SPRING
BE HARD ON US
BE HARD ON US
IF WE'RE INCLINED TO DANCE AND SING.
TRA LA LA LA... ETC.

The Albino surveys the audience. One silver-haired Monsignor has fallen asleep, but the rest of the fashionable assemblage are thoroughly enjoying themselves. Particularly the Albino's mark -- the white clad prelate in the center of the balcony. He is nodding his head to the sprightly rhythms; his hand bearing the famous Fisherman's ring is waving with the tune, while his foot, sheathed in an embroidered white slipper, is recklessly tapping out the beat.

135 EXT. THE STREETS - NIGHT

Tony drives the hotel's limo at breakneck speed. He scoots around corners and jumps up and over San Francisco hills like a madman let loose. Two black winos see him coming and bump into each other trying to get out of the way. The limo sideswipes two newspaper racks sending them smashing into a liquor store window.

136 INT. THE LIMO - NIGHT

Gloria sitting in the front seat turns back to see the winos happily slap hands and grab a couple of free bottles of whiskey, when suddenly she gives a startled cry. There huddled in the corner of the back seat are an elderly Japanese couple, scared out of their wits at Tony's driving and petrified with worry as to why they are being kidnapped. Gloria tries to explain. She smiles bravely.

GLORIA
Hello.

The Japanese couple stare back at her with fearful eyes. The old lady who is holding onto her Japanese Airline bag with a grip of steel, mutters something in Japanese and the old man answers her in the same language. He pats her arm and then asks Gloria a question. She doesn't understand and turns to Tony.

GLORIA
(continuing)
Tony, there's an old couple back there. They don't speak English. They just arrived in America.

(CONTINUED)

136 CONTINUED:

TONY
Tell them to sit tight. I can't stop now.

Gloria turns around, grabbing the back of the seat as Tony takes another corner at high speed. She tries to calmly explain while hanging on for dear life.

GLORIA
Look, everything is all right... We are all perfectly safe... Tony here... ah, he's a policeman... A cop... You know, bang, bang! Like Kojak... And this is a very important mission.

JAPANESE MAN
Kojak?

GLORIA
What?

JAPANESE MAN
Kojak? Bang! Bang!

GLORIA
Yes, yes. Like on television.

The Japanese man relaxes and a big smile crosses his face. He quickly explains in Japanese to his little wife, emphasizing Kojak and pantomiming a bald head and a gun. His wife breaks into a smile and inquisitively pantomimes licking a lollipop to Gloria.

JAPANESE WOMAN
Kojak?

GLORIA
That's right.

The Japanese woman giggles and talks excitedly to her husband. Gloria wonders what they are saying to each other when suddenly Tony swerves to miss a cable car and Gloria is thrown to the floor. She scrambles up on the seat and leans over the back to reassure the Japanese couple. They, however, are completely changed, staring back at the CLANGING cable car and waving at it through the rear window. The Japanese woman turns happily around and opens her airlines bag. She takes out two little American flags and gives one to her husband. They wave them at Gloria and smile. Suddenly Tony spins around a corner and for a moment looses control. The limo skids up onto the sidewalk and knocks over a pile of garbage cans that roll off down the hill.

(CONTINUED)

136 CONTINUED: (2)

The Japanese couple couldn't be more thrilled than if they had paid for this ride at Disneyland. They laugh and poke each other like school children and when Tony regains control of the car and careens off down the hill, they sit up waving their flags, ready for the next adventure.

JAPANESE MAN
America! America!

JAPANESE WOMAN
Kojak! Bang, bang!

Gloria watches them, shoots them a quick smile and turns around to the front seat where she braces herself in the corner ready and waiting for the inevitable crackup.

137 EXT. THE OPERA HOUSE - NIGHT

A police patrol car drives up and joins the units that are already there. Above the opera house, a police helicopter shines a searchlight down on the roof.

138 INT. THE LIMO - NIGHT

Tony sees the opera house up ahead and talks quickly to Gloria.

TONY
Okay now, when we get inside I want you to point out the Albino. You're the only one who's seen him and he maybe wearing a disguise.

GLORIA
He'll be in one of the boxes, won't he?

TONY
That's what the lady said. We'll check them out one by one.

139 EXT. THE OPERA HOUSE - NIGHT

Tony drives the limo up to the front entrance and comes to a SCREECHING halt. Jumping out, he races over to give orders to the waiting police patrols. Gloria opens the door and turns to the Japanese couple.

GLORIA
Well, nice meeting you. Bye... eh, sayonara.

(CONTINUED)

139 CONTINUED:

JAPANESE WOMAN
Sayonara.

JAPANESE MAN
Kojak! Bang, bang!

Tony runs back with two policemen with rifles and calls out to Gloria.

TONY
Gloria, come on!

Together all four of them race inside, while the rest of the police spread out to watch all exits.

140 INT. THE OPERA HOUSE LOBBY - NIGHT

Tony, Gloria and the two policemen run up the grand staircase and along the upstairs corridor to the stage left side of the auditorium. From inside we can HEAR the singing.

141 INT. THE OPERA HOUSE - NIGHT

The stage is alive with people, color and music, as the entire company bursts into song.

ENSEMBLE
THEN LET THE THRONG OUR JOY ADVANCE
WITH LAUGHING SONG AND MERRY DANCE... ETC.

Up in the balcony Gloria appears and with Tony hiding, but keeping her in sight, she enters the stage left box. No one is there. She signals and Tony enters the box. He looks around and comes to a conclusion as he points to the other box on the other side of the theater.

TONY
Okay, then he must be over there.
You wait here.

He slips out of the box to join the two policemen waiting in the corridor. Suddenly he HEARS a muffled cry. He turns around just in time to see the Albino with a hand over Gloria's mouth drag her behind the door concealed in the wood paneling. Tony runs back into the box and pulls at the door, but the Albino has locked it from inside. He runs out to the corridor and tries the door leading to the backstage area. That too has been locked. Signaling for one of the policemen to follow, he races off down the corridor to the exit stairs. The other cop, a black man, stays in the box and tries to open the panelled door by smashing at it with his rifle butt.

142 INT. THE BACKSTAGE AREA - NIGHT

On the metal lighting grids high above the stage, the Albino with his rifle in one hand drags Gloria along beside him with the other. Below them the singers are building up to the first act finale. The Albino gets to a circular staircase and, pulling Gloria behind him, begins his descent. On the stage level, Tony and the cop enter from an exit door and look up. They see the Albino, just as he sees them. Pushing Gloria away, the Albino aims his rifle and FIRES. The policeman falls wounded in the shoulder. Tony drops behind cover, draws his gun and SHOOTS. The Albino FIRES again and races back up the staircase pushing Gloria ahead of him. All this sound of shooting has left the actors onstage wondering what's happening, but they decide to ignore it and go on with the play. Tony runs over to the wounded cop, sees that he is okay and grabs his rifle.

143 INT. THE OPERA HOUSE - NIGHT

The audience and the Pope are caught up in the drama of the opera. Onstage the entrance of the evil and ugly soprano, KATASHA, has whipped the Ensemble into a frenzy of SONG. Lilting arias are hurled back and forth between her and the other soloists while the mixed chorus of lords and ladies repeat the phrases that are building to the climactic crescendo.

144 INT. THE BACKSTAGE AREA - NIGHT

High above the stage the Albino and Gloria creep along the catwalk to the skylight in the wall. They reach the window and the Albino despairs. The police helicopter's searchlight is shining across the roof, preventing his possible escape from there. Realizing now that his best chance for freedom is down the staircase using Gloria as his hostage, the Albino makes his way back along the catwalk. Below them everyone is singing with stops out gusto, while Tony unable to get a clear shot at the Albino, watches the grid with mounting tension.

ENSEMBLE
WE DO NOT HEED THEIR DISMAL SOUND
FOR JOY REIGNS EVERYWHERE AROUND... ETC.

The black cop in the box finally smashes through the lock on the panelled door. He walks out onto the catwalk, carefully keeping himself in the shadows. Below him the opera is almost over. He stops at a convenient point and raises his rifle. The Albino, walking towards him, holds Gloria out in front. Gloria sees the black cop who signals for her to get out of the way. Taking a big chance she pulls loose from the Albino and drops to the grid. The black cop FIRES and misses. The Albino FIRES and hits the black cop in the chest.

(CONTINUED)

144 CONTINUED:

He keels over dead and tumbles into the mast rigging for a production of H.M.S. PINAFORE. At the same time Tony FIRES and kills the Albino with a bullet through the neck. The Albino falls back and likewise is caught in the rigging where the combined weight of the two bodies tangled in the ropes brings the entire set piece down into its position onstage just as the startled Chorus sings and the surprised orchestra plays the last long notes of the first act finale.

145 INT. THE OPERA HOUSE - NIGHT

A stunned silence pervades the auditorium. The audience stares at this sudden intrusion with utter bewilderment. A ship's mast has plummeted into the center of a Japanese garden and hanging from the rigging, lifelessly side-by-side, are the dead bodies of a white-haired Albino and a black cop.

146 ANOTHER ANGLE

The Conductor looks up from the orchestra, squints, then removes his spectacles. The actors onstage stare up at the corpses strung out under a Union Jack like two paper dolls and forgetting for the moment they are still onstage, whisper their confusion and point. The House Manager, standing in the wings, slaps his cheeks in disbelief and scurries away to find out who was responsible. The dignitaries and Government officials look at each other with shrugs while the bishops and cardinals of the Papal party mutter profound puzzlements among themselves.

147 ANOTHER ANGLE

But His Holiness, the Pope, is not at all confused. With a beaming smile, he begins to applaud and, since he is the only one to do so, the SOUND of his clapping ECHOES around the auditorium. People turn and stare at this single demonstration of support but the Pope is unaware that anything is awry. Turning to his Aide, he says in Italian, "WHAT A BEAUTIFUL PERFORMANCE: THE COMEDY IS DIVINE!" ("Che Bel Specttacolo: La Commedia E Divina!") His Aides smile and immediately join in the applause. The rest of the Papal party, figuring that if the boss approves, everything must be okay, quickly pick up the cue. They are promptly followed by the civilian dignitaries and the Government officials and in no time the entire balcony is applauding.

148 ANOTHER ANGLE

The ground floor, watching the balcony, turns front and follows their lead. Soon the entire audience is applauding and some members are even shouting "Bravo!". The sleeping monsignor wakes up, looks onstage, sees the show is over and bursts into applause.

149 ANOTHER ANGLE

The actors, upon hearing these waves of appreciation, banish from their faces all puzzlement over dead bodies and like ducks to water readily begin taking their bows. The soloists walk to the footlights while the Chorus beams from the rear.

150 INT. THE BACKSTAGE AREA - NIGHT

Gloria is making her way down the circular staircase. Tony runs to the man at the curtain.

TONY
Lower the curtain. Yes! Right now!

The man shrugs and lowers the curtain. The actors mill around onstage congratulating themselves and taking little notice of the hanging bodies above them. Gloria steps off the staircase, sees Tony and races toward him. He runs toward her. They meet center stage and fall into each other's arms, kissing and hugging and holding each other with joy and love. Tony smiles.

TONY
(continuing)
You really took a chance up there.

GLORIA
(breathlessly)
I know.

TONY
You okay?

GLORIA
I'm perfect!

They kiss again, this time slowly, and despite the wonderment of the actors standing around them, they hold it for a long time. From the auditorium we can HEAR the audience still applauding. The House Manager listens and runs hysterically over to the curtain man.

HOUSE MANAGER
Raise the curtain! Raise the curtain! Can't you hear that applause!

The curtain man shrugs and raises the curtain.

151 INT. THE OPERA HOUSE - NIGHT

As the curtain goes up the audience's applause swells.

(CONTINUED)

151 CONTINUED:

It continues even after Tony and Gloria are revealed in the center of the Japanese garden, kissing beneath the rigging of H.M.S. Pinafore and surrounded by the entire company. The Pope beams and shouts "Bravo!". The actors rejoice at the acclamation and bask in the glow of a triumph. Tony and Gloria stop kissing and look up surprised to find themselves at the focal point of an ovation. For a moment they are embarrassed. But then the player in them comes out and, stepping forward, they join the rest of the cast in a grateful and gracious bow.

FADE OUT.

- THE END -

ORIGINAL